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AEROSMITH: Getting A Grip

Living Colour: Good Day For Black Rock
Disney Summer Preview
Live on Stage: INXS, GELDOF, NEWTON



CASH BOX

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INSIDE THE BOX



COVER STORY

Aerosmith: Getting A Grip

The Bad Boys of Boston are at it again. They have just released their latest Geffen album, *Get A Grip*, and it's already #1 on *Cash Box's* Top 100 Album Chart. After 23 years of hits, Steve Tyler and the gang are not letting up. James Tuverson gets a grip on all the action.

—see page 8

Living Colour: Good Day For Black Rock

Epic recording group Living Colour have done more for establishing Black rock as a genre than just about anyone else. After a two-year hiatus they have returned with another rock-em, sock-em album entitled, *Stain*.

—see page 3

Disney Summer Preview

Disney is about to release several films to challenge some of this summer's forthcoming blockbusters. *Guilty As Sin*, with Rebecca De Mornay and Don Johnson; *Like With Mikey*, with Michael J. Fox; and Tina Turner's bio, *What's Love Got To Do With It*, are all part of the master plan.

—see page 11

Live On Stage: INXS, Geldof, Newton

It was a big week for concerts in L.A., with INXS filling an airplane hangar in Santa Monica and Bob Geldof appearing at the Roxy. Meanwhile, in Branson, MO, Wayne Newton opened his new theatre to raves.

—see pages 5 and 27

NUMBER ONES

POP SINGLE

That's The Way Love Goes
 Janet Jackson
 (VIRGIN)

R&B SINGLES

That's The Way Love Goes
 Janet Jackson
 (VIRGIN)

COUNTRY SINGLE

Tender Moment
 Lee Roy Parnell
 (ARISTA)

RAP SINGLE

How I'm Comin'
 LL Cool J
 (DEF JAM/COLUMBIA)

POP ALBUM

Get A Grip
 Aerosmith
 (Geffen)

R&B ALBUM

The Chronic
 Dr. Dre
 (PRIORITY)

COUNTRY ALBUM

This Time
 Dwight Yoakam
 (REPRISE)

GOSPEL ALBUM

We Walk By Faith
 John P. Kee
 (TYSCOT)

RAP ALBUM

14 Shots To the Dome
 L.L.Cool J
 (DEF JAM/COLUMBIA)

CONTENTS

COLUMNS

| | |
|-------------------------|----|
| Country Music | 21 |
| East/West | 6 |
| Rhyme/Rap | 19 |
| Rhythm | 18 |
| Indie News | 20 |
| Film/Video/TV | 11 |
| Alternative | 20 |

CHARTS

| | |
|--|----|
| Top 30 Rap/Dance LPs & Singles | 19 |
| Top 75 R&B LPs | 18 |
| Top 100 R&B Singles | 16 |
| Top 100 Pop LPs | 14 |
| Top 100 Pop Singles | 12 |
| Top 100 Country Singles | 22 |
| Top 75 Country LPs | 24 |
| Top 40 Gospel LPs | 29 |

DEPARTMENTS

| | |
|------------------------|----|
| News | 4 |
| Country | 21 |
| Gospel | 29 |
| Coin Machine | 30 |
| Classifieds | 31 |



Living Colour: Exactly What America Needs

By Jake Stanton

WITH THIS COUNTRY becoming separated into fragments along many different lines, including class, religious beliefs and most sadly, racial, it seems that there is no solution. Yet the band Living Colour may be exactly the example America needs. Finally here's a band to whom none of those stereotypes, or classifications matters. As a matter of fact, they ignore them altogether and plow ahead undaunted by what people think, doing what they do best: Rock.

Living Colour started its mission to recognition in the mid-1980s by lead ax-man Vernon Reid, who also at the time was founding an organization that still exists today known as the Black Rock Coalition. Living Colour solidified its line-up in 1985-86, having finally discovered a lead throat in Corey Glover when he sang "Happy Birthday" at a mutual friend's party. He was recruited instantly. The rest of the line-up included William Calhoun, who was a Berklee School of Music Graduate, had met Reid in the Bronx, and was brought on after a C.B.G.B.'s gig. That was the line-up, along with bassman Muzz Skillings, that was signed to Epic Records in late 1987.

After signing on the talents of producer Ed Stasium, Living Colour proceeded to record, what will always be regarded as their landmark record, *Vivid*. Released in April of 1988, and temporarily ignored by all, *Vivid* proceeded to take off with the addition of "Cult Of Personality" to MTV's heavy rotation. The video ended up collecting three MTV awards in 1989. *Vivid's* "Cult Of Personality" stayed on the charts for 76 weeks with it ultimately climbing into the Top 10. At the same time, the *Rolling Stone* Readers Poll voted Living Colour the year's Best New American Band. *Vivid* and its "Cult Of Personality" earned the band a Grammy Award for Best Hard Rock Performance in 1990. Not to mention the massive exposure and popularity that was generated by becoming the opening act for the Rolling Stones on the Steel Wheels Tour. From there it's all history.

Living Colour's second record *Time's Up*, which was again produced by the masterful Ed Stasium, was released in 1990 and proceeded to climb up the charts to an apogee of number 13. Although it seemed to lack some of the home-grown flavor and passion that *Vivid* did, it did take a new tack that kept Living Colour in the minds and ears of America. Vernon Reid and Will Calhoun collected Best Guitarist and Drummer respectively from *Rolling Stone's* Critics Poll, for their efforts on *Time's Up* (which eventually achieved gold status). They also received the Best Band Award in the same poll. The group also collected another Grammy Award for Best Hard Rock Performance in 1991. The 1991 release of the *Biscuits* EP, which was a mixture of live and studio tracks including covers of James Brown and Jimi Hendrix tunes, also was helped along by the summerlong stint in the original Lollapalooza Tour. It seemed that it all was falling into place as one of America's first Black hard-rock acts to grab a hold firmly and position themselves where no other Black hard-rock band had been before.

Late in 1991, bassist Muzz Skillings departed the ranks for destinations unknown. Luckily for all, a perfect replacement was found in the likes of one Doug Wimbish. Wimbish's virtuoso playing has graced records and concert appearances with the likes of Sugar Hill Gang, James Brown, George Clinton, Tackhead and Jeff Beck to name a few. Needless to say, he fit all the criteria and then some. With a new line-up and attitude, Living Colour proceeded on course, full steam ahead.

Recently, after a two-year hiatus, Living Colour released their third record on Epic called *Stain*. Recording for this most recent effort started in early summer of 1992 at Living Colour's warehouse in Long Island City, New York. From there the real sessions started in Bearsville Studios in the infamous town of Woodstock, New York, under the watchful eye of producer Ron Saint Germain, who is responsible for such acts as Soundgarden, Sonic Youth, and The Bad Brains. *Stain's* final sessions wrapped up in the rustic settings of Long View Farm Studios in Worcester, Massachusetts.

Stain features 13 new furiously graceful tracks that prove in the words of Vernon Reid that "the personal is Political." Which has been



and is, a major theme in everything that Living Colour does. In the position that Living Colour finds themselves, politics are a vehicle in which they seem destined to ride. Being a Black hard-rock band makes them the pioneers in bringing two classifications together. Namely Black musicians playing hard rock, a feat not yet done at the time, but one that Living Colour does without batting a prejudicial eyelash.

In the beginning the band was based on the foundation of the Black Rock Coalition, an organization that exists to this day, with members including Mother's Finest, Eye & I, Fishbone, Follow For Now, The Beatnigs, Urban Dance Squad, and of course, the one and only Body Count, who were responsible for the "Cop Killer" controversy. So in an industry that definitely sees colors, it isn't easy to overcome the preset stereotypes, except when the color green comes into play. At that point the industry that has a major role influence on how we look at different races, throws all the stereotypes to the wind in the cause of making the mighty dollar. In the words of Don Eversley, an entertainment lawyer, and president of the Black Rock Coalition, "Rock is a tremendous catch-all phrase—especially when it is done by White people. We feel equally entitled to use the term 'rock' for a whole variety of modern popular music."

As time goes on we see that collaborations make the crossover easier to swallow even for the most staunch purists: Run DMC's collaboration with Aerosmith doing "Walk This Way," also, Chuck D. and Flavor Flav collaborating with Anthrax to produce "Bring On The Noise." As we see, the crossover is one we have already been exposed to and an inevitable combination we all should accept with open arms, while thanking the pioneers who made it all possible.

While on the subject of controversy, it should be noted that there is a bit of a ruckus being made in Singapore regarding the Living Colour song "Bi" on the new *Stain* release. It turns out that the Singapore Censorship Board didn't take too kindly to a song about bi-sexuality, and is attempting to ban the whole record from being released and distributed in their territory. Sony is, of course, appealing to the band to release the record without the track. It's a tough decision and one not easily decided, in the words of Vernon Reid, "On the one hand, we have a lot of fans in Singapore who've supported us for years, and we don't want to let them down. If we don't make *Stain* available to these kids at all because of one song, it's a shame. On the other hand, 'Bi' is a great song, an important song, and it deserves to be heard and respected. We've got a lot of thinking to do..." But this is not the first time that these guys have faced controversy and certainly won't be the last.

So, in the year where we had to give justice a second chance in the Rodney King case, to see the real light of day it seems that Living Colour might be exactly the example that America needs in forging a new path as examples of how we should all behave. If the truth be known we all are descendants of immigrants and all have a right to co-exist here in America. Living Colour, the title is the perfect slogan for where we should all be heading: namely live and let live.

NEWS

57/SUNSET RAPS JACKSON \$76 MIL: 57/Sunset Entertainment Inc., partnered by entertainment attorney Eric J. Kloper and investment banker Jay Bildstein, brought a \$76 million suit in U.S. District Court Southern District of New York against Michael Jackson for "breach of contract," "damage to reputation," and "punitive damages." The suit charges that Jackson and his ATV Music publishing company renewed on a contract which would allow 57/Sunset to produce an album and other show business ventures matching rap stars with music from the Beatles catalog, which ATV and Jackson own. Jackson agents and attorneys, firm of **Manatt, Phelps & Phillips** are also being sued to the tune of \$50 million.

Kloper and Bildstein charge that ATV and Jackson had given them contractual rights to proceed with the project via an ATV executive who is no longer with Jackson's company. Kloper and Bildstein charge that her leaving the company in no way negates the contract they had with ATV and Jackson.

NEW ALTERNATIVE DIS. CO. FORMED: Alternative Distribution Alliance (ADA), a new alternative music distribution company, has been formed by Atlantic Recording Group, Elektra Entertainment, Interscope Records, Mute Records, Restless Records, Warner Bros. Records and Warner Music Group.

ADA will specialize in alternative rock music and focus on the growing significance of independent music retailers. The company will distribute exclusive product and select releases from: Atlantic, Dali, Def American, EastWest, Elektra, 4AD, Interscope, Matador, Medicine, Mute, Restless, Seed, Slash, Twin Tone and Warner Bros.

JUNE 6 SET FOR TEE TRIB: The music industry and BFTR Entertainment will honor keyboard composer, arranger and performer Richard Tee with a tribute June 6 for "his musical genius and personal courage in his fight against cancer." Tee's career spans from the 1960s as staff composer and arranger for Motown Records to the present and work for innumerable stars and performers. While touring with Paul Simon's *Rhythm of the Saints* world tour, Tee was diagnosed with prostate cancer. He

began extensive treatment and continues to maintain hopes for a full remission.

The tribute will be held at *Club Tatou*, 233 North Beverly Drive in Beverly Hills. Tickets are priced at \$400 per person or \$750 per couple. Stevie Wonder, Herbie Hancock, Chevy Chase among others have been set to attend. Net proceeds are earmarked for charity through the **Humantics Foundation for Richard Tee**. For reservations or further information please contact producer Casey Cannon at (213) 739-3901.

NIRVANA RUMOR CONTROL: Kurt Cobain of Nirvana, in a statement to debunk a *Newsweek* story by Jeff Giles which alleged Geffen Records had judged the group's forthcoming album produced by Steve Albini "unreleasable" said, "There has been no pressure from our record label to change the tracks we did with [producer] Albini. We have 100% control of our music!"

Ed Rosenblatt Geffen president denied any rumors that the company has censored Nirvana's creativity and added, "When the band has finished their album, to their satisfaction, they will turn it in and we'll give it a release date. It's that boring and straightforward." Band member Chris Novoselic put his finger on the flap with, "I think all this press is great. How much does a full page ad in *Newsweek* cost, anyway? I'm just waiting for a right-wing Christian group to deem the record satanic. That would really move some units." Perhaps like their DGC Records "Smells Like Teen Spirit" which has just been named BMI's Most Played Song on College Radio this past year. Written by members Cobain, Novoselic and Dave Grohe and published by EMI/Virgin Songs Inc. the song will be honored at the BMI Pop Awards Dinner May 18 in Los Angeles.



Out promoting LifeBeat's May 22 CounterAID event in L.A. are R.E.M. members Bill Berry (l) and Michael Stipe.

ON THE MOVE



Larsen



McFadden



Yeskel



Batchelor



Greenbaum



Irving



Silverman



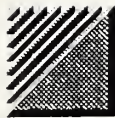
Levy

■ **Jorgen Larsen** has been named to the newly created position of president **MCA Music Entertainment**

International. He will oversee the company's global record operations in the U.K., Japan, Germany and Canada. Since 1991, Larsen has served as managing partner of Deutsche Schallplatten Berlin (DSB), an independent German record company. He will be based in London. ■ **CEMA Distribution** has promoted **Joe McFadden** to senior vice president, marketing/sales. He joined CEMA in 1974 and most recently was vice president of the department.

■ **David Yeskel** has been appointed senior director of national sales for the **PolyGram Label Group**. He was director of sales. ■ **MCA Records** has tapped **Marilyn Batchelor** marketing director. She was previously executive assistant and product management coordinator, R&B department at Virgin Records. ■ **Robert Greenbaum** has been named manager, A&R at **Columbia Records**. He joins the label after spending three years as assistant music director at radio station WDRE in New York. ■ **PolyGram Holding Inc.** has appointed **Heather Irving** international product manager.

Prior to this position, she was vice president, organizational development and training at the company. ■ **Liz Silverman** has joined the staff of **Giant Records** as product manager. She comes to the label from Warner Bros. Records where she was national merchandising manager. ■ **Zoo Entertainment** has announced the addition of four regional promotion marketing managers. They are: **John Chommie**, based in Charlotte, NC; **Tony Davis**, based in Minneapolis, MN; **Dave Gleekman**, based in Detroit, MI; and **Pat Milanese**, based out of New Jersey. Chommie was most recently local promotions manager for Interscope Records; Davis was Northwest regional promotion director for Scotti Bros. Records; Gleekman was Midwest regional promotions manager for Relativity Records; and Milanese was promotions manager for Geffen Records in Washington, D.C. ■ **Sherrie Levy** has been named senior vice president and head of **BGH/Music**, the new music division of public relations firm **Bender, Goldman & Helper**. She was previously senior vice president of Roskin-Friedman Associates' music division. ■ **Roskin-Friedman Associates** has announced two major bi-coastal appointments. **Laurie Dominic** has been upped to vice president, corporate marketing services; **Susan Burkat** to vice president, entertainment & special projects. Both were senior account executives at the firm.



TALENT REVIEW

INXS

By Robert Adels



SANTA MONICA AIR CENTER, SANTA MONICA, CA—Ever since rock groups began playing stadium-sized venues, ticket buyers have been likening their acoustics to those of an airplane hangar. Now INXS fans can make such comparisons with the benefit of first-hand experience.

Sonically, Santa Monica's Barker Hangar has all the warmth of Hollywood Park Raceway. But promoter KROQ's planning and the sheer power of the headliners themselves were able to conquer all.

This unique concert experience was marketed very much like a rave—with most fans discovering the date by word of mouth or word of KROQ. Promotion was so underground and print-shy that the event didn't even make it to the *L.A. Weekly's* concert listings.

Upon airport arrival, we were greeted with free parking (worth a rave by itself)—and a circus-like atmosphere managed by copious security. Temporary bars and snack stands were set up outside Barker Hangar, while the black-draped insides suggested the climactic runway scenes in *Close Encounters Of The Third Kind*—complete with intense stage lights, omnipresent camera crews, and totally mobile onlookers, unfettered by traditional concert amenities like seats.

Because the hangar was so immense and ticket sales so restricted, participants were given a choice to freely wander the back half of the sold-out venue or crush in with the most ardent fans up front.

As INXS lead singer Michael Hutchence later revealed from the stage, this was the largest venue on the band's current tour, taking advantage of a between-album opportunity to play smaller halls.

This Australian band, never known for its low-decibel or low-energy performance levels, generally tried to scream and punch its way out of the concert site's sound sponge. This was not the best place to savor the lyrics of new material from INXS' upcoming Atlantic album due later this year. But it was as good a spot as any to resonate with the fevered pitch that this cutting-edge dance/rock band has sustained for its 10 years in America.

Sacrificed in the inevitably muddy sound mix were most of Andy Farriss' keyboards, all of the inventive white spaces from their recorded output and 99% of Hutchence's live diction. In their place were 110% of the magnetic moves and roars of its lead singer, and the heaviest guitar riffs this side of alternative radio. INXS precisely performed all of its essential tricks—simultaneously pleasing AOR and Modern Rock audiences with undiminished, no-compromise regularity.

While sales of their last *Welcome To Wherever You Are* album were disappointing, its material (the opening "Communication" and mid-set "All Around") stood just as tall as the biggest hits off their quadruple-platinum *Kick* ("Need You Tonight," "New Sensation" and the powerhouse set-closing "Devil Inside").

Opening for these superstars was a different kind of kick: Birdcage Records' Dread Zeppelin. Their unique blend of Led Zep heritage, Elvis-impersonating lead vocals and reggae-beating heart hit its peak on "Heartbreak(er) Hotel." While Big Daddy employs a richer multi-artist pallet to paint the town, Dread's own cosmic chutzpah is too humongous to dismiss.

TALENT REVIEW

Bob Geldof

By Hilarie Grey



THE ROXY, WEST HOLLYWOOD, CA—Irishman Bob Geldof, the celebrated (and even knighted) mastermind behind the groundbreaking Band Aid and Live Aid projects for African famine relief, is first and foremost an outspoken singer/songwriter, whose skewed (and often caustic) view of the world propelled post-punk band the Boomtown Rats, time and again to the top of the British charts. On his third solo album, *The Happy Club* (Polydor), Geldof's curmudgeonly rants and contemplative tales are set in a raw, heavily Irish and Cajun-influenced setting.

These bright folk roots translated into an inspiring, high-energy live show. Beginning with the satiric "Great Song Of Indifference," Geldof served up a foot-stomping set of highly danceable swamp tunes featuring accordion, mandolin, violin and various whistles. During the loopy look at the strange behavior of middle-aged men trying to recapture their youth, "Too Late God," latecomers might easily have thought they had mistakenly wandered into a zydeco show.

Although Geldof was quick to lampoon his own lack of commercial success in the U.S., acknowledging that the anthemic Boomtown Rats tune "I Don't Like Mondays" would be "the only song you know this evening," the new material more than pleased the very vocal crowd. Songs like the swinging "Room 19" (a darkly funny tale inspired by the infamous institute where the grey matter of great Russian artists and politicians is catalogued for posterity) and "The Happy Club" displayed Geldof's appealing writing at its barbed best.

Geldof's tireless backing band, dubbed "The Happy Clubsters" for the occasion, provided powerful and versatile support. From rich accordion and fiddle textures on the Irish/Cajun stomps to steady rocking guitar tunes such as "Like Down On Me," the execution was flawless. The ironic, sea shanty-like arrangement of "old Southern California folk song," "The End Of The World" (sample lyric: "There's nothing more useless than a car that won't start/But it's even more useless at the end of the world"), which segued into a triple-time funk ploy, showcased the range of the fine band.

Outfitted in a busy, yellow and green-flowered suit, the lanky singer seemed to be smiling at his reputation as the re-instigator of '60s-style social activism. Although Sir Bob Geldof's political reputation may have eclipsed his musical gifts in the U.S. thus far, *The Happy Club* may boast just the right blend of witty observation and rough-hewn musical spontaneity to win over a whole new audience.

By Neil Atumkal

Cash Box EAST COAST



Hip hop meets spandex at CRUNCH Fitness

GANGSTA AEROBICS: Get this. A New York high-concept fitness center, CRUNCH, is now featuring live rappers as part of its "Slammin' Jam" workout. Aerobicizing with flava, what was once a slight anomaly at The New York Dance Studio, is now moving beyond cult status. The dance instructor, **Monique Dash**, says of the form, "Being from Harlem, rap music is very close to me. And so is dance, so I'm excited about having the opportunity to introduce this urban art form to the public-at-large." Using a kitschy logo, avante-garde commercials on MTV, and other stylized gimmickry, in three years CRUNCH has expanded from a cramped West Village studio to a four-store Manhattan chain with Slammin' Jam selling out classes without fail. Their latest act, **Sean Le Breeze**, has even gotten the attention of EMI and indie **Wild Pitch** for a potential signing, the latter of which is even considering using the CRUNCH class as a venue for their new artists. In the past, the "rap aerobics" spot has featured hip-hop acts off **Tommy Boy** as well as New York local rapper **Yankee Boy** (no relation). Dedicated to "making fitness fun," CRUNCH also offers "urban yoga," "house aerobics," "cardio combat" and "salsa dance."

LONG ISLAND ICED TECHNO: Though typically the hardcore technochildren looking for rave in the city rarely leave downtown with afterhours at *Nasa* or *Limelight's Disco 2000* or they search for illegal warehouse parties or even organize "outlaws" where they will assemble in a public place and jam to **Altern 8** until the authorities break it up—but diehards know the best kept secret has actually been an underground club in Suffolk County, Long Island called *Caffeine*. The warehouse features the usual cyberpunk gear, ecstasy-tripping, and a surprisingly packed house in the middle of nowhere. With TV news coverage and a feature in *The New York Times* of late, however, it just may become trendier than Soho's *MercBar*.

OVERSEALOUS FANS turned Hoboken into a state-of-emergency last week when, during the annual outdoor music festival, *O'Neill's Hoboken Classic* drew an unexpected 30,000 drunken fans at Lackawanna Plaza to see headliners **Black 47** and **Joan Osborne** and Hobo-locals **From Good Homes**, **Valentine Smith's**, **The Delevantes**, **Gefkens** and **Gimme the Gun**. The college rock mob proceeded to wreak havoc on the New Jersey yuppytown until the police were forced to commandeer all the bars and prohibit the sale of alcohol until order was resumed. Known for its mastery of the indies, Hoboken bars like *O'Neill's* and the infamous *Maxwell's* have, in the past, spotlighted bands like **REM** and **10,000 Maniacs** when they were still unsigned.

GIANT CLUB NEWCOMER *The Palace* featured **Roger Clinton** last week in its debut. Formerly *MK's*, *The Palace* is the newest in the arrival of large capacity clubs, already faring well against the fabulous competition: *Supper Club*, *The Roxy*, *The Grand*, *Webster Hall*, *Club USA*, and its upcoming sister *The Tunnel*. P.S.: Rumor has it that *Studio 54* will be making its long-awaited return to the now *Ritz* space! Stay tuned...

By John Carmen

Cash Box WEST COAST



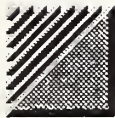
Dramarama: Play ball!

SPRING IS HERE and in L.A. that means it's time for the annual T.J. Martell Celebrity Softball Games. This year's participants include such rock luminaries as members of **Pearl Jam**, the **Stone Temple Pilots**, **Skid Row**, **Dramarama**, **Tone Loc** and a cast of thousands. The T.J. Martell Foundation for Leukemia, Cancer and AIDS research is one of the industry's most regaled charities. Long story short: be there to support this cause, it's as much of a tradition at this point in Southern California as the Rose Bowl or Disneyland. The game takes place on Sunday, May 23 on Blair Field in beautiful Long Beach. Other events in this week of T.J. Martell benefits include a billiards tournament at the Hollywood Athletic Club on May 18, celebrity golf on the 20th, and on the 21st, L.A. mayor **Tom Bradley** has declared "Les Paul Day." The entire city will be asked to strum an "E" chord at high noon through approximately 300,000 Marshall amps in honor of the founder of multi-tracking. Not!

FORMER PIXIE Frank Black is hard at work assembling a new touring ensemble to promote his solo Elektra disc, and this band should be a whiz. Ex-Pixie **Joey Santiago** on guitar, Pere Ubu exiles **Eric Feldman** and **Tony Maimone** on keys and bass, and former Donny and Marie drummer **Nick Vincent** on drums. "I hired Nick cause he can really relate to the kids," says Black. Expect tour dates to be announced soon.

IT WASN'T AT Spago or LeDome, limos weren't arriving *en masse*, but anyone who is anyone in the L.A. underground (or anyone who didn't want to be talked about behind their backs) straggled up to beautiful Bronson Park under the Hollywood sign for *Fizz* magazine's first annual picnic on May Day. Low-budget some would say, recession-chic perhaps, but the left-of-center brigade gorged themselves on cheap barbeque and beer, and blared guitar noise from their beat-boxes much to the amusement (perhaps horror would be a better expression) of other park-goers. Members of **L7**, **Trash Can School** and **Leaving Trains** hurled frisbees (a few hurled more than that), and squabbled endlessly about the merits, or lack thereof, of underground rock, all the while touting their own acts in the same schmoozy manner of their dreaded major label counterparts, with whom they are supposed to be contemptuous. Gotta love that Bohemian groove thing! *Fizz* editor **Wendy McConnell** intends to make this a yearly event, so be prepared next spring.

IN L.A., the title "hottest club in town" is a ticket to one's 15 minutes of fame, and at this moment, it's a toss-up between *Ava's*, a Beverly Center ground-level boite and the more sedate *Derby Room* at *Louise's* in Los Feliz. Of the former, the live jam is the hot ticket. Celebs like **Sly Stallone** and **Billy Idol** have been seen scoping out the locals. Of the latter, the Thursday night club featuring **Imminent Disaster Blues**, an industry-insider blues band is more left-of-center. So far, the band's onstage guests have included members of the **Replacements** and **Motorhead's** frontman **Lemmy**. Both clubs are packing them in, so show up, or be left in the dust.



UK

By Mick Green

THE PRICE OF COMPACT DISCS in Britain is still the major music item in the UK this week, and the general view is that the eventual outcome of the Government inquiry will refer the matter to the **Office Of Fair Trading** with the Members of Parliament's opinion probably being that the record industry is "ripping off" the music public.

The committee looking into the matter goes under the name of **Commons National Heritage Committee** and even the biggest critics of the record industry would probably agree that certain members on that committee had "found them guilty" before they were even given a chance to state their case.

The inquiry took a bizarre turn when prime news time on television was used to show a row between the chairman of the committee and a representative of the record companies in which the chairman ridiculed the reasons given by the record companies for prices in Britain being up to 50 percent more expensive.

The record labels have had some bad press and strong opposition against them including representatives of top acts like **Dire Straits** and **Simply Red** plus Britain's biggest retail CD seller, **W.H. Smith**. The Consumer Association also added its weight for a cut of around three dollars a CD to bring them more in line with the American equivalent and it was expected that the matter could be referred to the **Monopolies & Mergers Commission**.

Central to the inquiry will be the music copyright laws which record companies can use to prevent the import of cheaper CDs from the States, but record companies say British prices are much cheaper than elsewhere in Europe and are really on a par with America.

Chief executive of **EMI Records**, **Rupert Perry**, is reported as saying: "I could have told you what the committee was going to write before they ever sat down to talk about it. They wouldn't listen to our arguments, they wouldn't look at the figures."

It will be ironic if the matter is referred to the Monopolies Commission because if prices are forced lower the probable effect will be that the public will have

less choice, not more because many small independents will not be able to carry on...and it is the smaller companies that really take a chance and break many unknown acts.

If the price for CDs by the superstars come down they may well sell more but who is likely to pay more for an unknown on an indie label than for established acts? One major difference between the two countries that is not taken into consideration is the size of the market place...America is more than five times the size therefore the rewards for any label that breaks an act are that much bigger to offset promotional costs.

CHARTS... You would think that when an artist reigns supreme at the No. 1 position in the pop charts that all would be sweetness and light between artist and label...far from it, as far as **George Michael** and **Sony Music** are concerned. His *Five Live* (EP) entered the Brit charts at the top spot but about the time it was released Michael had his first public interview for three years broadcast on TV.

The singer tore into his record company for its promotion of last year's *Red, Hot And Dance* AIDS charity album...he described their efforts as a "dismal failure."

The relationship seems to be going from bad to worse with Michael and Sony Music still locked in a bitter legal battle and George now claiming Sony "lacks interest in the charity" to which he donated three songs. "I think what they were really doing was trying to keep me from having anything released on another label. Therefore, once they'd got my tracks and they had possession of them they didn't really care how well they did."

Five Live is the first release by the artist since he sued Sony last November claiming restraint of trade.



George Michael: Sony baloney

NEWS FROM JAPAN

VIDEO SOFTWARE WORKS of international and domestic producers will be accepted by **JVC (Japan Victor Company)** from May 1 to September 15, 1993 for inclusion in the annual Tokyo Video Festival. Slogan this year for the festival will be "To Expand A Ring Of Video Communication To The World."

Since its establishment in 1978 the festival has collected and sent many video software pieces considered to be masterpieces to the market. Total number of participants in the festival since its inception is listed at 16,880 from 57 countries. A prize of 500,000 yen (\$4,540 U.S.) will be presented to the winner.

A NEW MAJOR RECORD COMPANY, Warner Music Japan, has been established here with the merging of Warner Music Japan and WEA Music. In the merger, WEA Music has been dissolved. According to a source, a purpose of the merging is to promote efficiency by unification in the management section. The source also said a strengthening of both sales and organizing power to carry out active business is another target. The capital of the company is 120 million yen (\$1.1 million). **Ikuzo Orita**, president of old Warner Music Japan has been named president of the new WMJ.

ACCORDING TO A SURVEY conducted by **RIAJ (Record Industries Association of Japan)**, the total shipments of audio and video softwares here for March 1993 were \$505 million, up 6% over the same month of last year. Audio showed \$400 million, up 19%; video, \$102 million, 26% down for the same period.

THE NEWLY ESTABLISHED AHTR, (the Association of Home Taping Royalties) will start to collect and distribute royalties of home tapings June 1. Hard and softwares which will have imposed royalties are **DAT (Digital Audio Tape Recorder)**, **DCC (Digital Compact Cassette)** and **MD (Mini Disk)**. Magnetic tape and disk for digital home tapings will also be subjects of home taping royalties. The detailed regulations to carry out the home taping royalties system have been settled by the government ordinance issued by The Education Ministry April 9.

ACCORDING TO JVA (Japan Video Softwares Association), the total shipments of video softwares in Japan for February 1993 were \$143 million, 10.8% down from the comparable month of 1992. This represents a volume of 2.81 million units, a 12% drop. Video cassettes were \$84 million and 1.39 million units. These results were drops by 15.1% and 3.5% from the same stated period. Video disks showed \$60 million with 1.41 million units in volume; 3.9% down and 3.5% up in comparison to '92. The total shipments of both cassettes and disks for two months (January and February) in this country were \$290 million, 14.5% down from the comparable months of '92. On the decline of the sales of video softwares **JVA** said, "a severe fall of purchasing powers of consumers in this country occurred by collapse of bubble economy continued since two years ago was the main reason of the drop (in) shipments."

LOCAL 45s TOP 10

| TW | LW | ARTIST |
|----|----|--|
| 1 | 1 | AIOKATARUYORI KUCHIZUKEO KAWASO (Toshiba EMI)...WANDS |
| 2 | - | KIMIGA INAI (B Gram)...Zard |
| 3 | 3 | KONOMAMA KIMIDAKEO UBASARITAI (B Gram)...Deen |
| 4 | 2 | AINOMAMANI WAGAMAMANI BOKUWA KIMIDAKEO KIZUTSUKENAI (BMG Rooms)...B'z |
| 5 | 4 | YAH YAH YAH (Pony Canyon)...Chage & Aska |
| 6 | - | SHIAWASENI NARUTAMENI (King)...Miho Nakayama |
| 7 | - | SUBARASHII HIBI (Sony Record)...Unicorn |
| 8 | 9 | ROAD (Meldac)...The Koburyu |
| 9 | - | TAISETSUNA ANATA (Sony Record)...Seiko Matsuda |
| 10 | - | KUMORI NOCHIHARE (Pony Canyon)...Say's |

LOCAL CDs TOP 10

| | | |
|----|---|--|
| 1 | 1 | TOKINO TOBIRA (Toshiba EMI)...WANDS |
| 2 | 2 | SINGLE IS BEST (Pony Canyon)...Airi Hiramatsu |
| 3 | - | YOSHIKI PRESENTS ETERNAL MELODY (Toshiba EMI)...Yoshiki |
| 4 | - | GET A GRIP (MCA Victor)...Aerosmith |
| 5 | - | SAY HELLO (Sony Record)...Tube |
| 6 | - | RIVER (MMG)...Hound Dog |
| 7 | - | ROAD DOCUMENT (Meldac)...The KOBURYU |
| 8 | - | EDEN (MCA Victor)...Luna Sea |
| 9 | - | M. ONO (Sony Record)...Masatoshi Ono |
| 10 | 5 | BODYGUARD (BMG Victor)...Whitney Houston |

Getting A Grip On AEROSMITH

By James Tuoverson

WITH SO MUCH PATTERN FOCUSED ON AEROSMITH'S lucrative new recording contract with Sony Records, the release of the band's 11th studio album *Get A Grip* on their current label, Geffen, has captured the attention of the industry, forcing the hand back into the Here and Now. At present, Aerosmith is still very much a Geffen artist, and will continue to be one until the last installment in Aerosmith's six-record commitment to Geffen has been satisfied. Although the group's time left in the Geffen ranks is limited, the label's commitment to further developing and supporting them remains clear and true—and that commitment has much to do with Aerosmith's continued popularity with rock 'n' roll listeners spanning the globe.

Truth is, there was a time not long ago when Aerosmith could have easily slipped into the quiet oblivion that consumes so many rockers, and it was a combination of sobriety, artist motivation and label/management support that brought these boys back on top. Geffen's upheld their dedication to ensuring Aerosmith's continued success by coordinating the efforts of the A&R, marketing and publicity teams to propel the development of the band, and has been discontent to rely on a big name to generate big profits. Aerosmith's co-management team of Tim Collins and Keith Garde have also been instrumental in Aerosmith's continued lofty status as performers and recording artists. But of course, the key element in the formula of enduring success is the band itself—five chaps who have a knack for creating a living, breathing creature out of their music that simply *refuses* to exit the minds and hearts of its many followers. Aerosmith continues to be a shining star because it justly deserves its spot in the stratosphere.

Making a rock 'n' roll band happen is a huge and admirable trick; staying on top for 23 years is almost miraculous. With changing trends and almost yearly shifts in what's hot musically, it's a rare breed of artist that can simultaneously entertain new generations of listeners while continually keeping the diehard fans thoroughly happy. Such is exactly the case for Aerosmith, whose fans range from pre-teen boys full of piss and vinegar to double-breasted executives who happily pop *Get A Grip* into their car disc players for some unadulterated head banging on the morning journey to work.

Of course, no record company will complain that a band has too many fans, and Geffen assumes an aggressive stance in all facets of the album's release. The extensive marketing campaign

began many months ago, and was designed to address both younger fans and those who grew up with the band. Says Robert Smith, Geffen's vice president of marketing, "I wouldn't say that Aerosmith's exceptionally wide demographic has made it necessarily easier to market this album, although it certainly is a very good thing. If a band only appeals to one age group, it reduces the number of avenues for exposure. With Aerosmith, the margin is so wide, it opens up a variety of areas for exposure. The challenge of marketing an album like this is not to figure out new avenues, but to stick with what has worked in the past, and do it even better."

Smith's philosophy of sticking with what works echoes Aerosmith's own approach to making music. From the year 1970, when vocalist Steven Tyler, guitarist Joe Perry, guitarist Brad Whitford, bassist Tom Hamilton and drummer Joey Kramer formed the lineup of New Hampshire, the promise of future greatness lay in a gutsy, visceral rock style. The band changed its name to Aerosmith and was signed to Columbia Records in 1972; at first, there were accusations that Aerosmith was a Rolling Stones clone (it was easy to catch Tyler's pouting expression on stage and wonder where we've seen those lips before...) but it was three years and three albums later with the '75 release of *Toys In The Attic* that the boys from Boston carved their indelible name into the collective hearts of fans and the media alike.

The band's original flavor of rock was evident with songs like "Sweet Emotion," "Dream On," "Mama Kin," and "Walk This Way," which sparked numerous platinum albums and elevated the band to new heights in rock superstardom. Throughout the '70s, Aerosmith songs and Aerosmith attitude pushed the en-



velope time and again, and enticed countless young bands to attempt similar great feats, mostly to little avail. Aerosmith was a red-hot poker aimed directly between the eyes of its public, and just as dangerous. It's easy to feel immortal when the world adores you, and for a while, band members bought into the fantasy which could easily have signaled an end to their careers.

The too-often told stories of the band's battle, and eventual victory, over drugs and alcohol illustrate just how important maintaining the vision can be in the world of music. For Aerosmith, that vision set the stage for possibly the most dramatic comebacks in the history of rock. Ironically, says Joe Perry, the band's disintegration may partly explain its longevity. "We hadn't reached our creative pinnacle yet when we were put on hold a few years. So when we started over there was a lot of mountains left to climb."

The proverbial creative pinnacle that Perry refers to was definitely in sight when Aerosmith released their first album on Geffen in '85, *Done With Mirrors*. The album went gold, and the tour that followed raised little question that Aerosmith still had what it takes to excite an audience. When rappers Run D.M.C. covered the song "Walk This Way" with a hip-hop twist and the video featured both Tyler and Perry, the song went Top 10 and marked a groundbreaking, cross-cultural moment in pop music history.

Although the press and the public have been notoriously unkind to artists who attempt a comeback after fading from the spotlight, both the media and Aerosmith fans everywhere embraced the newly sober band with a renewed vigor. The two subsequently released albums *Permanent Vacation* and *Pump* went multi-platinum with combined sales totaling over seven million copies. For the latter effort, Aerosmith took home a

Grammy Award for Best Rock Performance ("Janie's Got A Gun," a song about child abuse) which also signaled a level of social consciousness from within the band. In the last three years alone, Aerosmith has spearheaded a food drive that donated over 20 tons of food to the Boston Food Bank, performed a concert at the Las Vegas Hard Rock Cafe to benefit abused women, and supported a controversial exhibit of sculptures and photographs from which the National Endowment of the Arts (NEA) had withdrawn its financial commitment to support the show. Aerosmith proved that their badass attitude combined with action was the perfect fuel to initiate some positive societal changes.

At present, Aerosmith is poised to break even more rules and even more sales records with *Get A Grip*. Combined with the talents of producer Bruce Fairbairn (who also produced *Pump*), Tyler and Perry have also enlisted the efforts of a group of noteworthy songwriters, including Desmond Child, Lenny Kravitz and Tommy Shaw to bring the sound of this album over the top. The result is a work with the trademark Aerosmith raunchiness which grinds the tunes like a smoldering Chesterfield into the face of the listener, yet still has a slick appeal that even pop aficionados can appreciate. Lyrically speaking, there are assorted spurts of inspiration throughout the album, much of it reminiscent of Aerosmith's real-life process of falling down and getting back up. Geffen is anticipating that *Get A Grip* will be their biggest album of the year, and the first leg of a worldwide arena tour is scheduled to kick off in early June.

For all the attitude and dazzle that is Aerosmith, it's always been the music that has carried them through 23 years of success, and it's the music that will carry them through many, many more.

ARTIST SPOTLIGHT

Laima

By Randy Clark

ONE LEARNS QUICKLY when speaking to the former Soviet Union's most beautiful singing sensation how quickly art transcends political, social, military, and even language barriers. The Latvian singer recently visited *Cash Box*, and one could not help but think that just a few years ago this simple interview would not have taken place



without some kind of government intelligence organization monitoring every word. Yet, in 1993, speaking to MCA/GRP Records' first artist, international superstar Laima (with a little help from an interpreter), couldn't have been more enjoyable.

While carefully asking questions and looking into Laima's captivating eyes, one finds them-

selves thinking how much easier international relations would be if they were done by their various artists instead of diplomats, politicians and military leaders (the power- and greed-mongers). She embodies the same quintessential ingredients we here in the good old USA expect in a true artist. She is bright, sensitive and deeply concerned about the human and global condition. And her talent stands well on its own.

Laima's musical career began under the constant watch of the KGB, where public figures such as entertainers were not allowed to gather too many people at once. Where extreme censorship and even *artistic restrictions* were placed on performers (dancing and singing were not permitted at the same time... one or the other, but not both at once).

While in kindergarten, Laima was already being heard on radio, and by her teens was opening for top name Soviet talent. Once the government allowed Laima some creative freedom and a little exposure, there was no stopping her. Between television and her sold-out live appearances by 1986, the KGB granted her a visa to compete at a major European song festival in Czechoslovakia on the condition she would win, which she did. A recording contract ensued, and to date, Laima has since sold a staggering 25 million records in Russia and Eastern Europe, a figure many major recording artists never reach.

Laima's debut American recording, *Tango*, launches the newly-formed MCA/GRP label. A subsidiary of GRP Records, the label is dedicated to pop, adult contemporary and urban artists. The album is sung completely in English. Producer-songwriter Cate Adams worked with Laima on phrasing and interpretation. In fact, everything but the music to the tune "Forever" was written by American songwriters, including the Shirelles classic, "Baby It's You" and the Glen Ballard/Siedah Garrett song, "One World."

When asked about the album and her bridging the language and political barriers, Laima replies, "It's not too simple to make an introduction to the American people because my culture and language are so different. But I am very firm on the fact that we must come together and make this planet one world despite the differences. My main goal now is, through my music, to embody the relationship the U.S. has with Russia. People are starting to respect one another, and I hope no one will spoil this new friendship between nations."

Nickelodeon And Epic Records Sign Home Video/Audio Deal

THOMAS D. MOTTOLA, SONY MUSIC president (U.S.) and Tom Freston, MTV Networks chairman announced May 11, an exclusive, long-term agreement between Nickelodeon, a unit of Viacom International Inc. and Epic Records, a Sony Music unit, to manufacture and distribute in the United States, home video and audio products derived from original programming on Nickelodeon as well as developing releases directly for the home video and audio markets. Epic and Nickelodeon will jointly promote the new line.

Commenting on the deal, Motolla said, "This agreement marks a significant step in Sony Music's expansion into the children's and family entertainment areas. Nickelodeon's vast programming resources and its stature in the children's market will add considerably to Sony Music's video operations and help establish us as a major player in the children's market."

Freston added, "Nickelodeon's knowledge of kids together with Sony Music's expertise in home video marketing and distribution is a powerful combination. Nickelodeon's strong brand identity with kids and parents will help drive the success of this exciting venture with Sony Music."

"Nickelodeon is in the business of expanding our trademark globally," said Geraldine Laybourne, vice chairman, MTV Networks and president, Nickelodeon and Nick at Nite. "We've been cautious about moving into the home video and audio business arena until we had an impressive library and a partner who understood our vision."

David Glew, Epic Records president commented, "We are very excited to be working with Nickelodeon. Epic's commitment to the children's market, coupled with Nickelodeon's reputation for quality programming will create a significant library of exceptional children's audio and video titles."

Epic will release 30-40 Nickelodeon video titles and approximately eight audio titles during the first 12 months of the agreement which will target the 2-11 year old audience with emphasis on the 6-11 year old segment of that audience.

"Nickelodeon has become TV's all-purpose clubhouse for today's kids—a place they feel is their home base," said Anne Kreamer, senior vice president, Consumer Products, Nickelodeon. "The home video market has never quite offered kids a comparable sense of ownership. We're about to change that."

Nickelodeon is the largest producer of children's programming in the world and one of the highest rated basic cable services. The network is viewed by over 19 million kids each month, more than the children's programming on the three major networks combined. Nickelodeon debuted on April 1, 1979 and currently reaches 59 million homes via nearly 9,000 affiliates.



Disney Summer Sneak Previews

By B. Gregory

THIS IS THE TIME of the year when all the studios start rolling out their summer films. This summer promises to have some potential blockbusters such as *Jurassic Park* and *The Last Action Hero*. In order to get the word out about their films, studios have what they call in the business, press junkets, in which press people near and far converge on one hotel to see a studio's slate of films. Disney recently invited over 130 entertainment reporters from around the world to San Francisco for five days of parties, screenings and interviews.

I was given a beautiful room at the Ritz Carlton Hotel and was told that the studio will cover all my costs, including the caviar and \$20 turkey sandwiches on the room service menu. "Hmmm," I thought, "does that include the \$105 bathrobes?"



Rebecca DeMornay and Don Johnson in *Guilty As Sin*

Amenities aside, Disney treated all of us with style and showed us their summer movie fare. First on the list was *Guilty As Sin*, a courtroom thriller starring Rebecca De Mornay as a hotshot attorney and Don Johnson as a seductive man accused of murdering his wife. Sounds like *Jagged Edge*, right? Not really. This time you know that Johnson is doing the killing. "He's one of the nastiest characters in film history," said Johnson in my interview with him. "He knows what he wants and goes after it. If people die, so be it." The film is directed by Sidney Lumet, who knows something about courtroom movies (*The Verdict*, *12 Angry Men*) and Johnson was a big fan of his directing style. "Sidney rehearses everyone for two weeks before the cameras roll. You know your character inside out, before one frame of film is shot."

Moving to some lighter fare, Michael J. Fox stars in the comedy, *Life With Mikey*. Fox plays a former child star who is now making a living as an agent for other child actors. "I guess he can't sink much lower," jokes Fox. Mikey gets his pocket picked by a street-smart kid played by newcomer, Christina Vidal and Mikey discovers in her a major talent. "The film is also about keeping your childhood," says Fox. "Mikey lost his and does his best so that Christina's character doesn't lose hers."



Christina Vidal, Cyndi Lauper and Michael J. Fox (l-r) in *Life With Mikey*

Even though none of the stars were present, Disney also screened another film that can be one of the summer's surprise hits. *The Son In Law* stars MTV's Pauley Shore as a rad California dude plunked down in the middle of North Dakota farm territory. Pauley being Pauley first drives the community crazy, but they warm up to his charm and the audience I saw this movie with warmed up to Pauley.

Another film on the junket was the drama, *What's Love Got To Do With It*, the biography of Tina Turner starring Angela Bassett as Tina and Lawrence Fishburne as her abusive husband Ike. Fishburne says that Bassett is probably one of the finest actresses working today and that her work in *Malcolm X* as Betty Shabazz only gave film audiences a taste of her incredible talent. As for the part of Ike, Fishburne spoke with Turner about playing him. "He said, 'What are you doing, man?' I said, 'I'm trying to play you.' He said, 'Just do it right.'"

Everyone I talked with said that this was one of the best junkets they'd ever been on. Whether you loved or hated the movies, Disney knows how to treat you right. Darn, I forgot to take the bathrobe with me. Well, there's always the winter junket.

MURPHY TO HOST MTV MOVIE AWARDS: MTV has set Eddie Murphy to host its second annual *MTV Movie Awards* June 9, announced Doug Herzog MTV senior VP, programming.

"We're thrilled to have Eddie hosting the 2nd annual show for MTV. As a movie star, outstanding comedian and musician, Eddie is the perfect choice," said Herzog who also announced that Duran Duran will perform on the show.

Presenters this year will include MTV Movie Award nominees Wesley Snipes, Whitney Houston and Marisa Tomei who recently won the Best Supporting Actress Academy Award.

The *MTV Movie Awards* is an exciting alternative to traditional movie awards in that it includes unconventional categories such as "Best Villain" (category which cuts across gender barriers to the extent this year that Danny DeVito as the Penguin from *Batman Returns* is in competition with Sharon Stone, nominated for her "showy" role in *Basic Instinct*), "Best Kiss," "Best Action Sequence" and others. Additional presenters and music acts performing on the show will be announced shortly. The show will air June 9 at 9 p.m. (ET) and will be distributed in syndication by Viacom Enterprises.

CASH BOX CHARTS

TOP 100 POP SINGLES

MAY 22, 1993



#1 SINGLE: Janet Jackson



TO WATCH: Bon Jovi



HIGH DEBUT: George Michael

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

| | | | | | | | | | |
|----|---|-----------------------------------|-------|----|-----|--|-------------------------------------|-------|----|
| 1 | THAT'S THE WAY LOVE GOES (Virgin 4KM12650) | Janet Jackson | 2 | 6 | 51 | KISS OF LIFE (Epic ESK 74848) | Sade | 44 | 8 |
| 2 | LOOKING THROUGH PATIENT EYES (Gee Street/Island 862 024) | P.M. Dawn | 1 | 7 | 52 | IN THESE ARMS (Jambco/Mercury N/A) | Bon Jovi | 68 | 4 |
| 3 | LOVE IS (FROM "90210") (Giant 18630) | Vanessa Williams & Brian McKnight | 3 | 14 | 53 | HERO (Atlantic 87360) | Crosby/Collins | 67 | 4 |
| 4 | FREAK ME (Keia 64654/Elektra) | Silk | 4 | 9 | 54 | THAT'S THE WAY LOVE IS (MCA 54618) | Bobby Brown | 63 | 3 |
| 5 | WHO IS IT (Epic/ESK 74406) | Michael Jackson | 7 | 6 | 55 | IF I COULD (Columbia 74864) | Regina Belle | 58 | 4 |
| 6 | I HAVE NOTHING (FROM "THE BODYGUARD") (Arista 1-2527) | Whitney Houston | 5 | 12 | 56 | TOUCH MY LIGHT (Quality 19120) | Big Mountain | 1 | 3 |
| 7 | I'M SO INTO YOU (RCA 62451) | SWV | 6 | 12 | 57 | PASSIN' ME BY (Atlantic 98434) | Pharcyde | DEBUT | |
| 8 | INFORMER (Atco/East 96112) | Snow | 8 | 17 | 58 | REGRET (Warner Bros. 18586) | New Order | 70 | 2 |
| 9 | DON'T WALK AWAY (Giant 186) | Jade | 9 | 19 | 59 | LOST IN YOUR EYES (Arista ASCD 2521) | Jeff Healy Band | 60 | 6 |
| 10 | LIVIN' ON THE EDGE (Geffen PRO-4498) | Aerosmith | 14 | 6 | 60 | SIX FEET DEEP (Rap-A-Lot/Priority 53823) | Geto Boys | 82 | 2 |
| 11 | KNOCKIN' DA BOOTS (Luke 461) | H-Town | 32 | 4 | 61 | BY THE TIME THIS NIGHT IS OVER (Arista/Kenny G AND Peabo Bryson) | DEBUT | | |
| 12 | NOTHIN' MY LOVE CAN'T FIX (Impact 54562/MCA) | Joey Lawrence | 12 | 9 | 62 | A WHOLE NEW WORLD (ALADDIN'S THEME) (Columbia 74751) | Peabo Bryson And Regina Belle | 46 | 15 |
| 13 | THE CRYING GAME (FROM THE CRYING GAME) (SBK/ERG 50437) | Boy George | 10 | 8 | 63 | WHAT'S UP (Interscope 98430) | 4 Non Blondes | 69 | 4 |
| 14 | IF I EVER LOSE MY FAITH IN YOU (A&M 0111) | Sting | 11 | 8 | 64 | I GOT A MAN (Island 864 305/PLG) | Positive K | 47 | 19 |
| 15 | TWO PRINCES (Epic Associated 74804/Epic) | Spin Doctors | 15 | 13 | 65 | DITTY (Next Plateau 3500) | Paperboy | 50 | 19 |
| 16 | CONNECTED (Gee Street/Island 864744) | Stereo Mc's | 19 | 7 | 66 | GIRL, I'VE BEEN HURT (Eastwest 98438) | Snow | DEBUT | |
| 17 | CAT'S IN THE CRADLE (Stardog 864888/Mercury) | Ugly Kid Joe | 13 | 11 | 67 | SO ALONE (EastWest 98459) | Men At Large | 51 | 10 |
| 18 | WEAK (RCA 62521) | SWV | 31 | 3 | 68 | SWEET THING (Uptown 54586/MCA) | Mary J. Blige | 53 | 10 |
| 19 | NUTHIN' BUT A "G" THANG (Death Row 53819/Interscope) | Dr. Dre | 17 | 13 | 69 | I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") (Arista 1-2490) | Whitney Houston | 57 | 24 |
| 20 | COMFORTER (Gasoline Alley 54596/MCA) | Shal | 16 | 14 | 70 | 7 (Paisley Park 5581/Warner Bros.) | Prince & The N.P.G. | 55 | 23 |
| 21 | IT WAS A GOOD DAY (Priority 53817) | Ice Cube | 20 | 9 | 71 | TARZAN BOY (From Teenage Mutant Ninja Turtles III) (SBK/ERG 50424) | Baltimore | 59 | 5 |
| 22 | HAVE I TOLD YOU LATELY (Warner Bros. 18511) | Rod Stewart | 39 | 3 | 72 | LET'S GO THROUGH THE MOTIONS (Uptown/MCA 54602) | Jodeci | 72 | 3 |
| 23 | COME UNDONE (Capitol 44918) | Duran Duran | 26 | 4 | 73 | DAZZY DUKS (TMR 3089/Bellmark) | Duice | 71 | 16 |
| 24 | THREE LITTLE PIGS (Zoo 14088) | Green Jelly | 25 | 5 | 74 | I'M GONNA GET YOU (Columbia 74814) | Bizarre Inc. | 62 | 13 |
| 25 | SHOW ME LOVE (Big Beat 10118) | Robin S. | 34 | 3 | 75 | REBIRTH OF SLICK (COOL LIKE DAT) (Pendulum 6467/Elektra) | Digable Planets | 64 | 22 |
| 26 | BED OF ROSES (Jambco 864 852/Mercury) | Bon Jovi | 18 | 14 | 76 | COME IN OUT OF THE RAIN (EMI 50417/ERG) | Wendy Moten | 65 | 9 |
| 27 | ANGEL (SBK 504406/ERG) | Jon Secada | 1 | 13 | 77 | TAP THE BOTTLE (Soul/MCA 54535) | Young Black Teenagers | 66 | 3 |
| 28 | SLEEPING SATELLITE (SBK/ERG 78013-42) | Tasmin Archer | 40 | 6 | 78 | CAN'T HELP FALLING IN LOVE (Virgin 12653) | UB40 | DEBUT | |
| 29 | BAD BOYS (Big Beat/Atlantic 98426) | Inner Circle | 49 | 3 | 79 | TONIGHT (Mercury 862016) | Def Leppard | 74 | 6 |
| 30 | ORDINARY WORLD (Capitol 44908) | Duran Duran | 23 | 16 | 80 | WHAT YOU WON'T DO FOR LOVE (EMI/ERG 50428) | Go West | 73 | 7 |
| 31 | I'M EVERY WOMAN (FROM "THE BODYGUARD") (Arista 1-2519) | Whitney Houston | 24 | 16 | 81 | HEAL THE WORLD (Epic 74790) | Michael Jackson | 75 | 20 |
| 32 | HIP HOP HORRAY (Tommy Boy 554) | Naughty By Nature | 27 | 13 | 82 | RHYTHM IS A DANCER (Arista 1-2437) | Snap | 76 | 35 |
| 33 | LOVE DON'T LOVE YOU (Eastwest 98432) | En Vogue | 36 | 6 | 83 | LA LA LOVE (Perspective/A&M 7422) | Bobby Ross Avila | 85 | 2 |
| 34 | I'LL NEVER GET OVER YOU (Arista 12518) | Expose | 45 | 7 | 84 | DEEPER (D.J. West 74737) | Boss | DEBUT | |
| 35 | THE MORNING PAPERS (Paisley Park/Warner Bros 5985) | Prince & The N.P.G. | 37 | 7 | 85 | MAN ON THE MOON (Warner Brothers 18642) | R.E.M. | 77 | 12 |
| 36 | SOMEBODY TO LOVE (Hollywood 64647) | George Micheal/Queen | DEBUT | | 86 | BEAUTIFUL GIRL (Atlantic 87383) | INXS | 78 | 10 |
| 37 | SIMPLE LIFE (MCA 54581) | Elton John | 22 | 7 | 87 | EVERY LITTLE THING U DO (MCA 54603) | Christopher Williams | DEBUT | |
| 38 | DOWN WITH THE KING (Profile 5391) | Run D.M.C. | 30 | 7 | 88 | TYPICAL REASONS (SWING MY WAY) (Soul Convention/Columbia 74866) | Prince Markie Dee & Soul Convention | 79 | |
| 39 | DEDICATED (Jive 42115) | R.Kelly & Public Announcement | 1 | 7 | 89 | I FEEL YOU (Sire 18600/Reprise) | Depeche Mode | 80 | 9 |
| 40 | TELL ME WHAT YOU DREAM (RCA 62468) | Restless Heart | 43 | 6 | 90 | CANDY EVERYBODY WANTS (Elektra 64665) | 10,000 Maniacs | 84 | 8 |
| 41 | MR. WENDAL (Chrysalis 24810) | Arrested Development | 29 | 18 | 91 | I SEE YOUR SMILE (Epic 74847) | Gloria Estefan | 1 | 11 |
| 42 | THAT'S WHAT LOVE CAN DO (Next Plateau/London 857 024/PLG) | Boy Krazy | 35 | 13 | 92 | SUPERMODEL (YOU BETTER WORK) (Tommy Boy 542) | Rupaul | 83 | 10 |
| 43 | BUDDY X (Virgin 12766) | Neneh Cherry | 38 | 8 | 93 | ROMEO (Columbia 74876) | Dolly Parton & Friends | 87 | 5 |
| 44 | FOREVER IN LOVE (Arista 1-24) | Kenny G | 42 | 18 | 94 | GET AWAY (MCA 54511) | Bobby Brown | 86 | 14 |
| 45 | THE RIGHT KIND OF LOVE (FROM "BEVERLY HILLS 90210") (Giant 18718) | Jeremy Jordan | 33 | 20 | 95 | GOOD OL' DAYS (Atlantic 87379) | Lever | 89 | 5 |
| 46 | SILENCE IS BROKEN (Warner Bros. PRO-CD-5962) | Damn Yankees | 48 | 4 | 96 | SOMEBODY LOVE ME (Reunion/RCA 62465) | Michael W. Smith | 90 | 8 |
| 47 | LOVE U MORE (Columbia 74769) | Sunscream | 28 | 8 | 97 | FUNKY CHILD (Pendulum/Elektra 64672) | Lords Of The Underground | 91 | 7 |
| 48 | A SONG FOR YOU (Warner Bros. 5977) | Ray Charles | 52 | 3 | 98 | EASY (Slash/Reprise pro 6056.2) | Faith No More | 92 | 8 |
| 49 | MORE AND MORE (Imago 25029) | Captain Hollywood Project | 54 | 2 | 99 | HERE WE GO AGAIN! (Capitol 44865) | Portrait | 88 | 13 |
| 50 | WANNAGIRL (Giant 18548) | Jeremy Jordan | 56 | 2 | 100 | IF I EVER FALL IN LOVE (Gasoline Alley/MCA 54518) | Shai | 94 | 28 |

POP SINGLES

POP SINGLES INDEX

| | |
|--|-----|
| 7 Prince, McCrecklin, Fulson (Controversy/WB,ASCAP) | 70 |
| A WHOLE NEW WORLD A. Menkin, T. Rice (Wonderland/BMI/Walt Disney,ASCAP) | 62 |
| A SONG FOR YOU (N/A) | 48 |
| ANGEL J. Secada/M.A. Morejon (Estefan,ASCAP/Foreign Imported,BMI) | 27 |
| BAD BOYS Inner Circle (Mad House,BMI) | 29 |
| BEAUTIFUL GIRL A. Farris (Polygram,ASCAP) | 86 |
| BED OF ROSES J. Bon Jovi (Polygram Int'l./Bon Jovi,ASCAP) | 26 |
| BUDDY X N. Cherry/C.Mcvey/K.Barnes/J. Barnes (EMI Virgin Songs/Tricky Track Music,BMI) | 43 |
| BY THE TIME THIS NIGHT IS OVER Bolton, Warren, Goldmark (Real Songs,ASCAP/Warner Tamerlane/New Nonpareil Music,BMI) | 61 |
| CANDY EVERYBODY WANTS Drew, Merchant (Christian Burial ASCAP) | 90 |
| CAN'T HELP FALLING IN LOVE Weiss, Peretti, Creator (Cadys Music/Williamson Music,ASCAP) | 78 |
| CAT'S IN THE CRADLE H. Chapin, S. Chapin (Story Songs,ASCAP) | 17 |
| COME IN OUT OF THE RAIN C. Boone,N. Lyras,E. Williamson Jr. (Square Lake/M.Squared/WB,ASCAP Cotton Row/Radidio,BMI) | 76 |
| COME UNDONE Duran Duran (N/A)23 | |
| COMFORTER C. Martin, M. Gaye, D. Van Rensalier (Music Corp. Of America,BMI/Gasoline Alley,ASCAP) | 20 |
| CONNECTED R. Birch, N. Hallan, H. W. Casey, R. Finch (EMI Virgin,ASCAP/Harrick/Longitude,BMI) | 16 |
| DAZZY DUKS Lanso,Creo,Taylor,Boy (Gigilo Chez/Alvert,BMI) | 73 |
| DEDICATED R. Kelly (Willesden/R. Kelly, BMI) | 39 |
| DEEPER Fortson, Samuels, Reid (World Life,ASCAP/Longitude,BMI) | 84 |
| DITTY Ferguson, Ferguson, Clark, Johnson, Troutman (Next Plateau/Cisum Ludes,ASCAP/Saja/Troutman,BMI) | 65 |
| DO YOU WANT TO PARTY V. Beck,R. Spearman (Gradington/MCA,ASCAP/Ronnie Onyx,BMI) | 9 |
| DOWN WITH THE KING Simmons, McDaniel, Phillips, Penn, Rado, Ragni, Macdermot (Pro Toons/Rough Groove/Smooth Flowin'/Pete Rock/EMI U Catalogue,ASCAP) | 38 |
| EASY L. Richie (Jobette/Libren,ASCAP) | 98 |
| EVERY LITTLE THING YOU DO Williams,3 Boys From Newark (Baby Don/EMI April/K.G. Blunt/Zamba/Isaya He's Funky/Sony Tunes,ASCAP) | 87 |
| FOREVER IN LOVE K.C. (Kenny C/EMI Blackwood/Kuzu,BMI) | 44 |
| FREAK ME K. Sweat, R. Murray (Keith Sweat/E/A,ASCAP/Saints Alive,BMI) | 4 |
| FUNKY CHILD T. Wardnick, D. Kelly,M. Williams (Marley Marl/EMI ASCAP) | 97 |
| GET AWAY T. Riley B. Belle, T. Haynes, B. Brown L. Silas (Zomba/Donril/WB/B Funk./Polygram Int'l./Toe Knee Hangs/MCA/Bobby Brown,ASCAP) | 94 |
| GIRL I'VE BEEN HURT D. O'Brien, S. Moltke, E. Leary (Motorjam/Green Snow/Mc Shan,ASCAP) | 66 |
| GOOD OL'DAYS G. Levitt,M. Gordon (Willesden/Trycep, BMI) | 95 |
| HAVE I TOLD YOU LATELY V.MORRISON (Essential,ASCAP) | 22 |
| HEAL THE WORLD (Mijac/Warner-Tamerlane, BMI) | 81 |
| HERE WE GO AGAIN M. Salsbury, E. Kirkland, P. Johnson, S. Wonder, S. Green (Hee Bee Dooit/Unit 4/WB/Jobette/Black Bull,ASCAP/Doll Face/Stone Diamond,BMI) | 99 |
| HERO (N/A) | 53 |
| HIP HOP HOOORAY Naughty By Nature (T-Boy/Naughty,ASCAP) | 32 |
| I FEEL YOU M.L. Gore (Grabbing Hands/EMI,ASCAP/EMI Blackwood,BMI) | 89 |
| I GOT A MAN Positive K. J.M. Johnson, R. Bautista, B. Miller (Bigone,ASCAP/Step Up Front/Conductive/Rhythm Planet/Willesden, BMI) | 64 |
| I HAVE NOTHING (From "The Bodyguard") D. Foster, L. Thompson (Warner Tamerlane/One Four Three/Linda's Boys,BMI) | 6 |
| I SEE YOUR SMILE J. Secada, M.A. Morejon (Foreign Imported,BMI/Estefan,ASCAP) | 91 |
| I WILL ALWAYS LOVE YOU D. Pardon (Velvet Apple,BMI) | 69 |
| I'LL NEVER GET OVER YOU D. Warren (Real Songs,ASCAP) | 34 |
| I'M EVERY WOMAN N. Ashford, V. Simpson (Nick Q/Val,ASCAP) | 31 |
| I'M GONNA GET YOU Buzarte Inc./Toni G. (Schnozza PRS/House Of Fun,BMI) | 71 |
| I'M SO INTO YOU B.A. Morgan (Bam Jams/Warner Tamerlane/Interscope Pearl,BMI) | 74 |
| IN THESE ARMS J. Bon Jovi, R. Sambora, D. Bryan (Polygram Int'l./Bon Jovi/Agressive/Moon Junction,ASCAP) | 52 |
| IF I COULD R. Miller, K. Hirsch, M. Sharron (ATB, Music Corp Of America, WB, Spinning Platinum, EMI Blackwood/ASCAP) | 55 |
| IF I EVER FALL IN LOVE C. Martin (Gasoline Alley, BMI) | 100 |
| IF I EVER LOSE MY FAITH IN YOU Sing (Blue Turtle,ASCAP) | 14 |
| INFORMER D. O'Brien, S. Moltke, E. Leary (Motor Jam/Green Snow/M.C. Shan,ASCAP) | 8 |
| IT WAS A GOOD DAY Ice Cube, Iley Brothers, C. Jasper, A. Goodman, S. Robinson (Gangsta Boogie/WB/EMI April/Bovina,ASCAP) | 21 |
| KISS OF LIFE Adu, Matthevman, Hale, Denman (Angel,PRS/Sony Music UK,PRS/Sony Tunes,ASCAP) | 51 |
| KNOCKIN' DA BOOTS A. Davidson, T. Riley, M. Smith (Pac Jam/Saja/Troutman, BMI) | 11 |
| LA LA LOVE T. Lewis, J. Harris III, B.R. Avila, B. Avila Sr. (Flyte Tyme/Eye BCR & I,ASCAP/Brunswick, BMI)83 | |
| LET'S GO THROUGH THE MOTIONS D. Swing, C. Elliott (EMI April/DeSwing Mob/Back To The Gate,ASCAP) | 72 |
| LIVIN' ON THE EDGE S. Tyler, J. Perry, M. Hudson (Swag Song/MCA/Beef Puppet,ASCAP) | 10 |
| LOOKING THROUGH PATIENT EYES A. Cordes, G. Michael (MCA,ASCAP) | 2 |
| LOST IN YOUR EYES T. Petty (Almo Music Corp,ASCAP) | 59 |
| LOVE DON'T LOVE YOU T. McElroy, D. Foster (Two Tuff-Enuff/Irving, BMI) | 33 |
| LOVE IS Tonio K., Keller (WB/Pressmancherry/N.Y.M./Warner-Tamerlane/Pressmancherry blossom,ASCAP/Cherkman, BMI) | 3 |
| LOVE U MORE Sunscreen (BMG,ASCAP) | 77 |
| MAN ON THE MOON Berry, Buck, Mills, Stipe (Night Garden/Unichappel, BMI) | 85 |
| MORE AND MORE G. Schein, O. Reincke, J. Katzmann, T. Dawson-Harrison (ICM/Addition/Get Into Magic/WB,ASCAP) | 49 |
| MR. WENDAL Arrested Development (EMI Blackwood/Arrested Development, BMI) | 41 |
| NOTHING MY LOVE CAN'T FIX J. Lawrence, A. Forbes, E. Beall (Platinum Plateau/Irving,ASCAP/J. Lawrence/E. Beall, BMI) | 12 |
| NUTHIN' BUT A 'G' THANG Snoop (Ain't Nuthin' Goin' On But Fu-kin',ASCAP/Sony Songs, BMI) | 19 |
| ORDINARY WORLD Duran Duran (N/A) | 30 |
| PASSIN' ME BY E. Wilcox, R. Ribinson, D. Stewart, D. Harrison, J. Martinez (Beetjunky/EMI Blackwood/Crack Addict, BMI) | 57 |
| REBIRTH OF SLICK Digable Planets (Wide Grooves/Gliro, BMI) | 75 |
| REGRET Gilbert, Hook, Morris, Sumner, Hague (Vitalum/WB,ASCAP) | 588 |
| RHYTHM IS A DANCER B. Benites, J. Garrett III, T. Austin, D. Butler (Hanseatic/Intersong,ASCAP Songs Of Logic, BMI) | 82 |
| ROMEO D. Parton (Velvet Apple, MI) | 93 |
| SHOW ME LOVE A. George, F. McFarlane (Song-A-Trom/Champion, BMI) | 25 |
| SILENCE IS BROKEN Tommy, Jack, Ted (Ranch Rock/Tranquility Base, ASCAP Warner-Tamerlane/Broadhead BMI) | 46 |
| SIMPLE LIFE E. John, B. Taupin (Big Pig/Intersong U.S.A.,ASCAP) | 37 |
| SIX FEET DEEP B. Jordan, M. Burnette, L. Richie, M. Gaye (N-The Water/Jobette,ASCAP) | |
| SLEEPING SATELLITE T. Archer, J. Beck, J. Hughes (EMI Virgin,ASCAP) | 28 |
| SO ALONE G. Levitt, E. Nicholas, J. Little, E. Banks (Trycep/Kamal/Willesden, BMI) | 67 |
| SOMEBODY LOVE ME M.W. Smith, W. Kirkpatrick (O'Ryan/Reunion,ASCAP Emily Boothe/Magic Beans, BMI) | 96 |
| SOMEBODY TO LOVE F. Mercury (Queen/Beechwood, BMI) | 36 |
| SUPERMODEL Rupal, L. Tee, J. Harry (T-Boy/Music Whorga Musica,ASCAP) | 92 |
| SWEET THING C. Khan, T. Maiden (MCA,ASCAP) | 68 |
| TAP TIE BOTTLE K. Ron, Firstborn, Flex, Shorthy, Terminator X (Shocklee, BMI) | 77 |
| TARZAN BOY N. Hackett, M. Bassi (Screen Gems-EMI, BMI) | 71 |
| TELL ME WHAT YOU DREAM J. Leo, V. Melamed, T.B. Schmidt (Jeddrah,ASCAP Careers-BMG/Mopage/Jasperjeeters/August Wind/Longitude, BMI) | 40 |
| TOUCH MY LIGHT Quino, G.T. Blakney, J. Cruz, M. Reinke (Euro Thec/RMI, BMI) | 56 |
| THAT'S THE WAY LOVE GOES J. Jackson, J. Harris III, T. Lewis (Flyte Tyme Tunes,ASCAP/Black Ice, BMI) | 1 |
| THAT'S THE WAY LOVE IS T. Riley, D. Shipp, A. Davidson, B. Brown (Zomba/Donril/Micon/EMI April/Abdur Rahman/MCA/Bobby BRROW,ASCAP) | 54 |
| THAT'S WHAT LOVE CAN DO Stock, Aiken, Waterman (All Boys USA, BMI) | 42 |
| THE CRYING GAME G. Stephens (Southern,ASCAP) | 13 |
| THE MORNING PAPERS Prince (Controversy/WB,ASCAP) | 35 |
| THE RIGHT KIND OF LOVE T. Faragher, L. Golden, R. Nevil (MCA/Matak, Mad Fly, Dresden China/WB,ASCAP) | 45 |
| THREE LITTLE PIGS Green Jelly, M. Leventhal (Jello R Us/Schmemetone/Chrysalis,ASCAP) | 24 |
| TONIGHT Clark, Collen, Elliott, Lange, Savage (Bludgone Riffola/Zomba,ASCAP) | 74 |
| TYPICAL REASONS Johnson, Morales, Rooney, Calhoun (Flow Tech, Music Corp Of America, Second Generation Rooney Tunes, Taking Care Of Business, Blackwood/BMI/EMI) | 88 |
| TWO PRINCES Spin Doctors (Spin Songs/Mow B'Jow, BMI) | 15 |
| WANNAGIRL K. Thomas, T. Haynes (Yellow Elephant/Large Giant/Prosthytunes, Sony Tunes,ASCAP) | 50 |
| WEAK B.A. Morgan (Bam Jams, BMI) | 18 |
| WHAT YOU WON'T DO FOR LOVE B. Coldwell, A. Kettner (The Music Force/Longitude, BMI) | 80 |
| WHAT'S UP L. Perry (Stuck in the throat/ASCAP) | 63 |
| WHO IS IT M. Jackson (Mijac/Warner-Tamerlane/BMI) | 5 |

REVIEWS by John Carmen

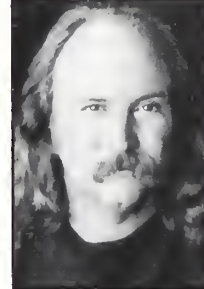
■ BRIAN MAY: "Resurrection" (Hollywood 10320)

Harder-than-nails progressive/AOR (as one would expect from the former Queen guitarist), this track from *Back To The Light* features the hammering percussion of Cozy Powell, the former Beck/Rainbow stickman, as well as May's trademark massed backing vox. Yes, it's a bit o' Queen vis a vis pomp grandeur and a typical Mayo solo, but with the British quartet's profile so high, why not? May ain't Mercury as a singer, but he'll do.



■ DAVID CROSBY AND PHIL COLLINS: "Hero" (Atlantic 5060-2)

The kickoff track from Crosby's forthcoming Atlantic solo disc, *Thousand Roads* album, "Hero" is a story-telling bit of pleasure co-written by the co-singer on the track, Phil Collins. Collins' fine hand is in evidence, synth and filtered vocals predominate, but Crosby's airy, sweet singing is the main seller here. Lighter than usual on the drums. Is Phil softening in his golden years?



■ DAN BAIRD: "Look At What You Started" (Def American 6142)

The '90s answer to Ray Stevens (just kidding) comes roaring back with his new one off of *Love Songs For The Hearing Impaired*, and while it's not quite in the league of "I Love You, Period," or "Keep Your Hands To Yourself," it's still miles beyond the sea of dreck one sails through on the radio band. Despite its heavy-handed mix, this is more AOR than CHR, Baird's home, sweet home. Great balls to the wall vox, this might even have a country-crossover in its future.



■ BAD BOYS BLUE: "I Totally Miss You" (Coconut ZP17126)

Hey kids, can you say Color Me Badd? More heart-throbish, CHR ear-gumbo aimed at the female demo, these Bad Boys Blue are right in the running. Decently hooked, of course, plus the typical heartbreak-lite lyric, this is as likely a daytime radio smash as anything that's crossed my desk. Not too beat-happy, which is a minus in '93, but a little MTV, a little Top 40, and they'll be gracing the cover of *Tiger Beat* in no time at all.



PICK OF THE WEEK:



■ GOO-GOO DOLLS: "We Are The Normal" (Warner Brothers 6043)

Here's an interesting situation: The Goo-Goo Dolls are always likened to the Replacements, so who's the logical choice to pen their radio breakthrough? Head 'Mat Paul Westerberg turns out another angst classic for his disciples, already a staple at the semi-underground, commercial alternative level. It could cross over to pop, replete with string-laden intro and big Westerberg chorus, the Goo-Goo Dolls could be the biggest thing out of Buffalo since spicy wingers or Super Bowl losers. The fact that it steps away from the Goo-Goo's standard thrashy onslaught is, strangely enough, its biggest plus.

CASH BOX CHARTS

TOP 100 POP ALBUMS

MAY 22, 1993



#1 ALBUM: Aerosmith



TO WATCH: Aaron Neville

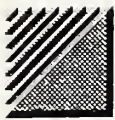


HIGH DEBUT: Run DMC

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

| | | | | | | | | | |
|----|--|-------------------------|-------|----|-----|--|------------------------|-------|-----|
| 1 | GET A GRIP (Geffen GEFD 24455) | AEROSMITH | 1 | 3 | 51 | HARBOR LIGHTS (RCA 66114) | BRUCE HORNSBY | 34 | 5 |
| 2 | PORNO FOR PYROS (Reprise/Warner 45228) | PORNO FOR PYROS | 6 | 2 | 52 | BACDAFUCUP (RAL/Chaos/Columbia 53302) | ONYX | 49 | 4 |
| 3 | THE BODYGUARD (Arista 18699)(P6) | SOUNDTRACK | 5 | 23 | 53 | PURE COUNTRY (SOUNDTRACK) (MCA 10651)(P) | GEORGE STRAIT | 57 | 32 |
| 5 | TEN SUMMONER'S TALES (A&M 31454 0070) | STING | 3 | 9 | 54 | IN MY TIME (Private Music 82106) | YANNI | 58 | 4 |
| 6 | POCKET FULL OF KRYPTONITE (Epic 47309)(P) | SPIN DOCTORS | 4 | 37 | 55 | READ BETWEEN THE LINES (RCA 61129) | AARON TIPPIN | 91 | 11 |
| 6 | UNPLUGGED (Reprise 45024)(P3) | ERIC CLAPTON | 2 | 35 | 56 | NINE YARDS (Next Plateau/FFRR 1012) | PAPERBOY | 53 | 11 |
| 7 | LOVE DELUXE (Epic 53178)(P) | SADE | 7 | 23 | 57 | FIVE LIVE (Hollywood/Elektra 611479) | GEORGE MICHAEL & QUEEN | DEBUT | |
| | ARE YOU GONNA GO MY WAY (Virgin 86984) | LENNY KRAVITZ | 8 | 9 | 58 | ALBIS (Atlantic 82483/AG) | TRACY LAWRENCE | 55 | 6 |
| 9 | IT'S ABOUT TIME (RCA 66074) | SWV | 13 | 15 | 59 | PASSION (Columbia 48826)(G) | REGINA BELLE | 60 | 11 |
| 10 | BREATHLESS (Arista 18646)(P2) | KENNY G | 12 | 21 | 60 | COME ON COME ON (Columbia 48881)(G) | MARY-CHAPIN CARPENTER | 65 | 41 |
| 11 | THE CHRONIC (Death Row/Interscope 57128/Priority) | DR. DRE | 10 | 30 | 61 | HOME INVASION (Rhyme Syndicate/Priority P2 53858) | ICE-T | 51 | 7 |
| 12 | CORE (Atlantic 82418) | STONE TEMPLE PILOTS | 19 | 17 | 62 | SLOW DANCING WITH THE MOON (Columbia 53199) | DOLLY PARTON | 50 | 9 |
| 13 | PORK SODA (Interscope 92257) | PRIMUS | 9 | 4 | 63 | JADE TO THE MAX (Giant/Reprise 2466/WB) | JADE | 63 | 15 |
| 14 | 12 INCHES OF SNOW (Eastwest 92207) | SNOW | 11 | 14 | 64 | TAXI (Reprise/Warner 9 45246) | BRYAN FERRY | 54 | 4 |
| 15 | DOWN WITH THE KING (Profile PCD 1440) | RUN D.M.C. | DEBUT | | 65 | METALLICA (Elektra 61113)(P6) | METALLICA | 67 | 87 |
| 16 | LOSE CONTROL (Keia/Elektra 611394) | SILK | 16 | 16 | 66 | FUNKY DIVAS (Atco East/West 7 92121-2)(P2) | EN VOGUE | 66 | 56 |
| 17 | EXPOSED (Warner Bros 945260) | VINCE NEIL | 27 | 2 | 67 | GREATEST HITS (Epic 53046) | GLORIA ESTEFAN | 68 | 23 |
| 18 | TEN (Epic 47857)(P4) | PEARL JAM | 14 | 72 | 68 | OUR TIME IN EDEN (Elektra 61385) | 10,000 MANIACS | 52 | 29 |
| 19 | COVERDALE/PAGE (Geffen gefd-2448) | COVERDALE/PAGE | 17 | 7 | 69 | GREATEST HITS (Hollywood 61265)(G) | QUEEN | 74 | 29 |
| 20 | 19 NAUGHTY III (Tommy Boy 1069) | NAUGHTY BY NATURE | 18 | 12 | 70 | THE CHASE (Liberty 98743)(P5) | GARTH BROOKS | 73 | 30 |
| 21 | SONGS OF FAITH AND DEVOTION (Sire/Reprise 9 45244) | DEPECHE MODE | 15 | 7 | 71 | SAVE HIS SOUL (A&M 0080) | BLUES TRAVELER | 56 | 5 |
| 22 | DURAN DURAN (Capitol CD 798876-2) | DURAN DURAN | 24 | 11 | 72 | THE ULTIMATE EXPERIENCE (MCA 10829) | JIMI HENDRIX | DEBUT | |
| 23 | CEREAL KILLER SOUNDTRACK (Zoo/11038) | GREEN JELLY | 23 | 6 | 73 | ANAM (Atlantic/AG 82409) | CLANNAD | 62 | 6 |
| 24 | THIS TIME (Reprise 4/2 45241) | DWIGHT YOAKAM | 22 | 7 | 74 | WHAT'S THE 411? (Uptown 10681/MCA)(P) | MARY J. BLIGE | 69 | 35 |
| 25 | SAN FRANCISCO DAYS (Reprise/Warner Bros 45116-2) | CHRIS ISAAK | 20 | 4 | 75 | LIVE: RIGHT HERE RIGHT NOW (Warner Bros. 45198) | VAN HALEN | 61 | 11 |
| 26 | 14 SHOTS TO THE DOME (Def Jam/Columbia 53323) | L.L. COOL J | 21 | 6 | 76 | DIVA (Arista 18704)(P) | ANNIE LENNOX | 59 | 48 |
| 27 | DANGEROUS (Epic 45400)(P4) | MICHAEL JACKSON | 25 | 73 | 77 | HARD OR SMOOTH (MCA 10566)(P) | WRECKX-N-EFFECT | 70 | 21 |
| 28 | EARTH & SUN & MOON (Columbia 53793) | MIDNIGHT OIL | 32 | 2 | 78 | GRAVE DANCERS UNION (Columbia 48898) | SOUL ASYLUM | 64 | 23 |
| 29 | FEVER FOR DA FLAVOR (Luke 126) | H-TOWN | 39 | 3 | 79 | HARVEST MOON (Reprise 45057) | NEIL YOUNG | 71 | 24 |
| 30 | THE BLISS ALBUM...? (Gee Street/Island/PLG 47865) | P.M. DAWN | 26 | 6 | 80 | KEEP THE FAITH (Mercury 514045) | BON JOVI | 72 | 25 |
| 31 | SOME GAVE ALL (Mercury 510635)(P5) | BILLY RAY CYRUS | 30 | 49 | 81 | I STILL BELIEVE IN YOU (MCA 10630)(P) | VINCE GILL | 88 | 33 |
| 32 | IF I EVER FALL IN LOVE (Gasoline Alley 10762/MCA) | SHAI | 28 | 16 | 82 | BANG! (Ensign/Chrysalis 21991) | WORLD PARTY | 85 | 2 |
| 33 | HARD WORKIN' MAN (Arista 18716) | BROOKS & DUNN | 33 | 10 | 83 | NO FENCES (Liberty 93866)(P9) | GARTH BROOKS | 76 | 139 |
| 34 | DIRT (Columbia 52475)(P) | ALICE IN CHAINS | 36 | 28 | 84 | AUTOMATIC FOR THE PEOPLE (Warner Bros. 45138) | R.E.M. | 75 | 30 |
| 35 | 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE... (Chrysalis 21929)(P) | ARRESTED DEVELOPMENT | 29 | 13 | 85 | COOLEYHIGHHARMONY (Motown 6320)(P4) | BOYZ II MEN | 78 | 101 |
| 36 | JON SECADA (SBK 98845)(P) | JON SECADA | 41 | 38 | 86 | BEASTER (Rykodisc 50260) | SUGAR | 77 | 4 |
| 37 | TILL DEATH DO US PART (Rap-A-Lot 53818) | GETO BOYS | 35 | 9 | 87 | SHEPHERD MOONS (Reprise 26774)(P) | ENYA | 82 | 75 |
| 38 | FOR REAL THO' (Atlantic/AG 82462) | LEVERT | 37 | 6 | 88 | INGENUUE (Sire 26840)(G) | K.D. LANG | 86 | 58 |
| 39 | IT'S YOUR CALL (MCA 10673) | REBA McENTIRE | 31 | 16 | 89 | US (Geffen 24473) | PETER GABRIEL | 81 | 28 |
| 40 | WHO'S THE MAN (Uptown 10794) | SOUNDTRACK | 42 | 2 | 90 | MUDDY WATERS BLUES: A TRIBUTE TO MUDDY WATERS (Victory/PLG 480013) | PAUL RODGERS | 96 | 2 |
| 41 | THE PREDATOR (Priority 57185) | ICE CUBE | 38 | 22 | 91 | BRAND NEW MAN (Arista 18658)(P) | BROOKS & DUNN | 94 | 51 |
| 42 | BLACK TIE WHITE NOISE (Savage 74785-50212-2) | DAVID BOWIE | 40 | 5 | 92 | WANDERING SPIRIT (Atlantic 822436/AG)(P2) | MICK JAGGER | 84 | 11 |
| 43 | AMERICAS LEAST WANTED (Stardog 512571/Polygram)(G) | UGLY KID JOE | 43 | 32 | 93 | TIMELESS (THE CLASSICS) (Columbia 52783)(P3) | MICHAEL BOLTON | 92 | 29 |
| 44 | UNPLUGGED (Chrysalis/ERG 21994) | ARRESTED DEVELOPMENT | 44 | 6 | 94 | BASS: THE FINAL FRONTIER (Magic 9413/CDG) | D.J.MAGIC MIKE | 89 | 7 |
| 45 | REACHIN' (A NEW REFUTATION OF TIME AND SPACE) (Pendulum 61414) | DIGABLE PLANET | 45 | 11 | 95 | JACKYL (Geffen 24489) | JACKYL | 95 | 28 |
| 46 | STAR (Sire/Reprise 45187/WB) | BELLY | 46 | 10 | 96 | BOBBY (MCA 10417)(P) | BOBBY BROWN | 98 | 33 |
| 47 | GRAND TOUR (A&M 0086) | AARON NEVILLE | 90 | 2 | 97 | HOUSE OF PAIN (Tommy Boy 1056)(G) | HOUSE OF PAIN | 93 | 37 |
| 48 | LIFE'S A DANCE (Atlantic 82420) | JOHN MICHAEL MONTGOMERY | 48 | 15 | 98 | OTHER VOICES, OTHER ROOMS (Elektra 61464) | NANCI GRIFFITH | 87 | 9 |
| 49 | BIGGER, BETTER, FASTER, MORE (Interscope/AG 92112) | 4 NON BLONDES | 80 | 3 | 99 | STAIN (Epic EK 52780) | LIVING COLOR | 83 | 10 |
| 50 | ALADDIN (Walt Disney 60846) | SOUNDTRACK | 47 | 23 | 100 | THE CRYING GAME (SBK 89024/ERG) | SOUNDTRACK | 79 | 10 |



REVIEWS by John Carmen

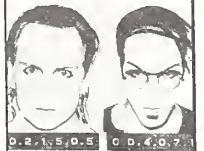
■ SKANKIN' PICKLE: *Skankin' Pickle Fever* (Dill PB-5639)

For a sub-genre written off as a dead horse some time back, Ska seems to be kicking out the proverbial jams lately, first with The Mighty Bosstones and now this lp. Skankin' Pickle are silly enough and politically correct enough to make waves on college radio, and with this produced-in-three-days, low-budget gem, they'll continue to win fans. "The Hussein Skank" and "David Duke Is Running For President" will make 'em forget all about the Specials. Maybe, anyway.



■ SHEEP ON DRUGS: *Greatest Hits* (Smash 162-888-006-2)

Irreverent, nasty tracks from one of Britain's loonier exports, the Sheep on Drugs *Greatest Hits* (yeah, sure) is techno-snideness delivered in seemingly endless chunks. A big hit on the rave circuit, what the poor baggy-clothed masses of Ecstasy-eating, warehouse-dancin' teens don't realize is that the "sheep on drugs" in question are themselves. I love the idea of sticking it to the audience that laps up your product, and the Sheep On Drugs are enjoying a music business rarity: the last laugh. Acceptable non-pop at its best.



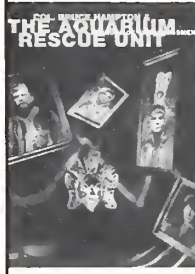
■ AIR SUPPLY: *The Vanishing Race* (Giant 24494-2)

Unbeknownst to most Americans, Air Supply continues to sell out decent-sized halls in the rest of the world, and their *Best of* is a big catalogue seller. This new Air Supply disc is more of what has endeared them to housewives all over the planet: light keyboard and bass-driven, tenor-vocalized easy listening, quality muzak. Nobody does this blend better than Air Supply, and if it seems a little arcane, well, that's why the band is still such a big deal to its legions of fans.



■ COL. BRUCE HAMPTON AND THE AQUARIAN RESCUE UNIT: *Mirrors of Embarrassment* (Capricorn 42016-2)

A legend in the South as a kind of Beefheart-turned-hick philosopher, Bruce Hampton unleashes a new onslaught of tricky tracks that fans of the Dixie Dregs or Frank Zappa will love. Immaculately produced by southern rock legend Johnny Sandlin, folks that love slick playin' and muddled anti-establishment rants will dig this. Already a star on the Spin Doctors/Blues Traveller circuit, this release will cement his status as the Stonewall Jackson of progressive rock.



■ LULU: *Independence* (Dome/EMI81304-2)

The voice of "To Sir With Love" returns with a collection of Euro-pop tunes delivered as seamlessly as ABBA (less hooky, though) or Sheena Easton (less beauty). Not at all retro in the sense one might assume, but rather dated in that it sounds like the heavy hand of former hubby Maurice Gibb is all over this '70s trib. Fine cover of Champaign's "How About Us?" and the title track is one of those semi-liberated kinda anthems that the Brits eat up from their female pop stars.



■ STRAITJACKET FITS: *Blow* (Arista 18697-2)

Clever alternative-yet-well-played rock with Pixies-derived atonality in the chord changes, Straitjacket Fits are tailor made to collegiates. Dense, murky production from Paul Fox actually helps rather than hinders. Too much clarity would make this lp border on New Age in its own trippy way. Well-crafted songs with out-of-left-field dissonance are the norm here. Yes, it is pop but hardly poppy. In the mid-'70s this would be called "neo-progressive," now it's called "alternative." New labels, please.



POP ALBUMS INDEX

- | | | |
|------------------------------|--------------------------|----------------------------|
| 4-Non Blondes / 49 | Geto Boys / 37 | Pearl Jam / 18 |
| 10,000 Maniacs / 68 | Gill, Vince / 81 | P.M. Dawn / 30 |
| AC/DC / 89 | Green Jelly / 23 | Porno For Pyros / 2 |
| Alice In Chains / 34 | Griffith, Nanci / 98 | Primus / 13 |
| Anderson, John / 98 | Hi-Town / 29 | Queen / 69 |
| Aerosmith / 1 | Henrix, Jimi / 72 | R.E.M. / 84 |
| Arrested Development / 35,44 | Hornsby, Bruce / 51 | Rodgers, Paul / 90 |
| Belle, Regina / 59 | House Of Pain / 97 | Run DMC / 15 |
| Belly / 46 | Ice Cube / 41 | Sade / 7 |
| Blige, Mary J. / 74 | Ice-T / 61 | Secada, Jon / 36 |
| Blues Traveler / 71 | Isaak, Chris / 25 | Shai / 32 |
| Bolton, Michael / 93 | Jackson, Michael / 27 | Silk / 16 |
| Bon Jovi / 80 | Jackyl / 95 | Snow / 14 |
| Boyz II Men / 85 | Jagger, Mick / 92 | Soul Asylum / 78 |
| Bowie, David / 42 | Jade / 63 | SOUNDTRACKS: |
| Brand Nubian / 82 | Kravitz, Lenny / 8 | Aladdin / 50 |
| Brooks & Dunn / 33,91 | L.L. Cool J / 26 | The Bodyguard / 3 |
| Brooks, Garth / 70,83 | Lang, k.d. / 88 | Crying Game / 100 |
| Brown, Bobby / 96 | Lawrence, Tracy / 58 | Who's The Man / 40 |
| Carpenter, Mary-Chapin / 60 | Lennox, Annie / 76 | Spin Doctors / 6 |
| Clannad / 73 | Lever / 38 | Sting / 5 |
| Clapton, Eric / 4 | Living Color / 99 | Stone Temple Pilots / 12 |
| Coverdale/Page / 19 | McCartney, Paul / 73 | Strait, George / 53 |
| Cyrus, Billy Ray / 31 | McEntire, Reba / 39 | Sugar / 86 |
| Depeche Mode / 21 | Metallica / 65 | SWV / 9 |
| Digable Planet / 45 | Midnight Oil / 28 | Tippin, Aaron / 55 |
| Dj. Magic Mike / 94 | Michael, George & | U2 / 81 |
| Dr. Dre / 11 | Queen / 57 | Ugly Kid Joe / 43 |
| Duran Duran / 22 | Montgomery, John M. / 48 | Van Halen / 75 |
| En Vogue / 66 | Morgan, Lorrie / 84 | Williams, Christopher / 92 |
| Enya / 87 | Naughty By Nature / 20 | World Party / 82 |
| Estefan, Gloria / 67 | Neil, Vince / 17 | Wreckx-N-Effect / 77 |
| Ferry, Bryan / 64 | Neville, Aaron / 47 | Yanni / 54 |
| G, Kenny / 10 | Onyx / 52 | Yoakam, Dwight / 24 |
| Gabriel, Peter / 89 | Paperboy / 56 | Young, Neil / 79 |
| | Parton, Dolly / 62 | |

■ UNREST: *Isabel Bishop e.p.* (4AD 45271)

More Anglophilia from the label that brought you the Throwing Muses and Pixies, but unlike those Amer-indie combos, Unrest are a dance-band (they list the BPM's on the label), and a good one, too. The title track, "Isabel" is an alternative sure-shot, infectious, easy-beating genius, likely to waft out of trendy clothing stores from Melrose to St. Mark's Place. Can't wait for a full-length product from these pop-meisters, more hooks like these are always welcome on my CD player. Produced by Wharton Tiers of Helmet fame.



PICK OF THE WEEK:



■ AIMEE MANN: *Whatever* (Imago-72787-21017-2)

On her solo debut for Imago, Aimee Mann sheds whatever Til Tuesday residue one may have feared. Jangling guitar pop with a heavy Elvis Costello influence, especially on the album's second cut, "Fifty Years After The Fair," and a sly bit of Lennon-esque frippery, "I Should've Known." With cameos from Roger McGuinn and Jim Keltner, this is dense, lush pop-rock at its zenith. Slicker than Belly or Julianna Hatfield, less hippy-dippy than 10,000 Maniacs, a must for fans of female singers. Mann has come back from the netherworld of "Where are they now?" with a big winner. Don't pass this one up.

TOP 100 R&B SINGLES

MAY 22, 1993



#1 SINGLE: Janet Jackson



TO WATCH: The Pharcyde



HIGH DEBUT: Portrait

Total Weeks ▼
Last Week ▼

| | | | | | | | |
|----|--|----------------------------------|----|-----|---|--------------------------------------|----|
| 1 | THAT'S THE WAY LOVE GOES (Virgin 125650) | Janet Jackson | 3 | 51 | CRY NO MORE (Gasoline Alley/MCA 54650) | II D Extreme | 4 |
| 2 | FREAK ME (Elektra 64654) | Silk | 11 | 52 | HOW I'M COMIN' (Def Jams 74811) | L.L. Cool J. | 4 |
| 3 | WEAK (RCA) | SWV | 3 | 53 | SIX FEET DEEP (Rap-A-Lot/Priority 53823) | Getto Boys | 4 |
| 4 | KNOCKIN' BOOTS (Luke) | H Town | 4 | 54 | ABC-123 (Atlantic 87366) | Levert | 2 |
| 5 | SO ALONE (Atco/EastWest 98459) | Men At Large | 21 | 55 | FUNKY CHILD (Elektra 61672) | Lords O T Under | 8 |
| 6 | WHO IS IT (Epic 74333) | Michael Jackson | 5 | 56 | DAYDREAMING (Columbia) | Penny Ford | 2 |
| 7 | I'M SO INTO U (RCA 62451) | SWV | 9 | 57 | CREWZ POP (Eastwest 96068) | Da Youngsta's | 58 |
| 8 | IT WAS A GOOD DAY (Priority 53813) | Ice Cube | 8 | 58 | TRUTHFUL (Uptown/MCA 54593) | Heavy D. & The Boyz | 5 |
| 9 | NUTHIN BUT A "G" THANG (Solar/Epic 53816) | Dr. Dre | 15 | 59 | A SONG FOR YOU (Warner Bros.) | Ray Charles | 2 |
| 10 | IF I COULD (Columbia 74864) | Regina Belle | 9 | 60 | SOMETHING'S GOIN' ON (Maverick/Sire/Warner Bros. 18564) | U.N.V. | 3 |
| 11 | GOOD OL' DAYS (Atlantic 87379) | LeVert | 10 | 61 | WRECKX SHOP (MCA 54388) | Wreckx-N-Effect | 4 |
| 12 | I HAVE NOTHING (Arista 12490) | Whitney Houston | 9 | 62 | MORNING PAPERS (Paisley Park 18824) | Prince | 2 |
| 13 | DON'T WALK AWAY (Giant 18687) | Jade | 21 | 63 | WHAT 'CHA GONNA' DO (Epic 74938) | Shabba Ranks Featuring Queen Latifah | 3 |
| 14 | IT'S ALRIGHT (Silas 54321) | Chante' Moore | 7 | 64 | WHERE I'M FROM (Pendulum/Elektra 64648) | Digable Planets | 6 |
| 15 | EVERY LITTLE THING (Motown) | Christopher Williams | 3 | 65 | DRE DAY (Death Row/Interscope/Atlantic 53827) | Dr. Dre | 2 |
| 16 | LITTLE MIRACLES (Epic 3474226) | Luther Vandross | 2 | 66 | ROLL WIT THA FLAVA (Flavor Unit/Epic 74897) | Flavor Unit Mc's | 4 |
| 17 | DEDICATED (Jive 42115) | R. Kelly and Public Announcement | 15 | 67 | WITH YOU (Scottie B.) | AZ-1 | 4 |
| 18 | DOWN WITH THE KING (RAL) | Run DMC | 5 | 68 | LOVE IS A LOSING GAME (CBS) | Kirk Whalum | 2 |
| 19 | KISS OF LIFE (Epic 74848) | Sade | 11 | 69 | JUST TO BE CLOSE TO YOU (Epic 74934) | Trey Lorenze | 3 |
| 20 | COMFORTER (Gasoline 54596) | Shai | 15 | 70 | LOVE ME DOWN (Capitol 44898) | Tisha | 7 |
| 21 | THAT'S THE WAY LOVE IS (MCA 54511) | Bobby Brown | 3 | 71 | SO CLOSE (A&M 0206) | Dina Carroll | 4 |
| 22 | CAN'T STAND THE PAIN (Alpha/Intl. 787001) | Lorenzo | 9 | 72 | SWEET AS IT COMES (Motown 92198) | Nikita | 3 |
| 23 | DAZZEY DUKS (TMR 71000) | Duice | 9 | 73 | IF YOU EVER LOVED SOMEONE (Mercury 864784) | Walter Beasley | 9 |
| 24 | HIP HOP HOORAY (Tommy Boy 554) | Naughty By Nature | 15 | 74 | UM UM GOOD (Eastwest 98435) | Men At Large | 2 |
| 25 | BABY BE MINE (MCA) | Blackstreet | 3 | 75 | WHATZUPWITU (Motown) | Eddie Murphy | 2 |
| 26 | HONEY DIP (Capitol 44870) | Portrait | 12 | 76 | CLOUDY WITH A CHANCE (Zoo 14051) | Voices | 2 |
| 27 | TELLIN' ME STORIES (East West 98451) | Big Bub | 10 | 77 | DO YOU WANNA RIDE (Mercury) | Dougie Dee | 2 |
| 28 | DITTY (Next Plateau 350012) | Paperboy | 13 | 78 | SO GOOD (Reprise 18573) | Michael Cooper | 2 |
| 29 | DEEPER (Def Jams) | BOSS | 2 | 79 | IF I EVER FALL IN LOVE (Gasoline 54518) | Shai | 28 |
| 30 | THE FLOOR (Motown 2202) | Johnny Gill | 2 | 80 | CAN'T GET ANY HARDER (Scottie B 753525) | James Brown | 4 |
| 31 | LOVE NO LIMIT (Uptown 54526) | Mary J. Blige | 2 | 81 | THE THINGS WE DO (Atlantic) | Nona Gaye | 8 |
| 32 | WHOOT, THERE IT IS (Wrap/Ichiban 0150) | 95 South | 6 | 82 | IF YOU BELIEVE (RCA 62498) | Chantay Savage | 2 |
| 33 | TYPICAL REASONS (Columbia 74866) | Prince Markie Dee | 7 | 83 | SO GOOD (Reprise) | Michael Cooper | 2 |
| 34 | SWEET ON YOU (Perspective 7418) | LO-Key | 11 | 84 | I WILL ALWAYS LOVE YOU (Arista 12490) | Whitney Houston | 24 |
| 35 | LOVE DON'T LOVE YOU (EastWest 498585) | En Vogue | 3 | 85 | BORN TO BREED (Warner Bros. 18691) | Monie Love | 6 |
| 36 | SHOW ME LOVE (Big Beat/Atlantic 10118) | Robin S. | 5 | 86 | FOREVER IN LOVE (Arista 12482) | Kenny G | 18 |
| 37 | CAN HE LOVE YOU LIKE THIS (Virgin 12643) | After Seven | 11 | 87 | REBIRTH OF SLICK (Elektra 64674) | Diggable Planets | 9 |
| 38 | I'M EVERY WOMAN (Arista 12519) | Whitney Houston | 18 | 88 | IN THE STILL OF THE NITE (Motown 374631) | Boyz II Men | 22 |
| 39 | LET'S GO THROUGH THE MOTIONS (Uptown) | Jodeci | 2 | 89 | I DON'T WANT TO CRY (Warner Bros. 18819) | Al B. Sure! | 5 |
| 40 | SWEET THING (Uptown/MC 54526) | Mary J. Blige | 8 | 90 | HAT 2 DA BACK (Arista 1-4009) | TLC | 9 |
| 41 | YOU'RE THE LOVE OF MY LIFE (Next Plateau) | Sybil | 3 | 90 | SHOOP SHOOP (Reprise 18649) | Michael Cooper | 20 |
| 42 | I WANT TO KNOW YOUR NAME (Capitol) | Walter & Scotty | 2 | 91 | REMINISCE (Uptown/MC 54526) | Mary J. Blige | 24 |
| 43 | ONE WOMAN (Giant 18687) | Jade | 3 | 92 | I SHOULD HAVE LOVED YOU (Atlantic 87395) | Chuckii Booker | 13 |
| 44 | INFORMER (Atco/EastWest 96112) | Snow | 16 | 93 | AIN'T NOBODY LIKE YOU (Giant 18849) | Miki Howard | 9 |
| 45 | SEND FOR ME (Motown 2191) | Gerald Alston | 6 | 94 | TAKE A DIP (Arista) | Highland Place | 2 |
| 46 | PASSIN' ME BY (Deleicious Viny/Atlantic 98434) | The Pharcyde | 5 | 95 | MARY MARY (Jive 42102) | Hi Five | 5 |
| 47 | LOVE THANG (Atlantic 85802) | Intro | 13 | 97 | I GOT A THANG 4 YA (Perspective 0008) | Lo-Key | 32 |
| 48 | MR. WENDAL (Chrysalis 24810) | Arrested Development | 18 | 98 | LOVE SHOULDA BROUGHT YOU HOME (LaFace 2-3045) | Toni Braxton | 28 |
| 49 | IN THE MIDDLE (Tabu) | Alexander O'Neal | 2 | 99 | FLEX (Columbia 74373) | Mad Cobra | 28 |
| 50 | GET AWAY (MCA 54511) | Bobby Brown | 18 | 100 | LOVE'S TAKEN OVER (Silas 54321) | Chante' Moore | 28 |



R&B SINGLES INDEX

| | |
|---|-----|
| AINT NOBODY LIKE YOU (Virgin/ Buffalo Music Factory, BMI) | 93 |
| A SONG FOR YOU L. Russell (Irving, BMI) | 59 |
| BABY BE MINE T. Riley, J. Stonestreet (Zomba, BMI/Donril/Street Rose, ASCAP) | 25 |
| BORN TO FREEDM. Love, Prince, L. Seacer, Jr. (MCA/Controversy//WB/Michael Anthony, ASCAP) | 85 |
| CAN HE LOVE YOU LIKE THIS D. Simmons, K. Reid (Greenskirt/Kear/Sony Songs, BMI) | 37 |
| CAN'T STAND THE PAIN K. Anderson, S. Carswell (Peljo/Walter Simmons, BMI) | 22 |
| CAN'T GET ANY HARDER (Leaders of the New School, BMI/Virgin/Clivilles/Duranman, ASCAP) | 80 |
| CLOUDY WITH A CHANCE () | 76 |
| COMFORTER C. Martin, M. Gay, D. Van Rensalier (Music Corp. Of America, BMI/Gasoline Alley, ASCAP) | 20 |
| DAYDREAMING A. Franklin (Springtime, BMI) | 56 |
| DAZZEY DUKS Lasno, Creol Taylor Boy (Gigilo Chez, BMI/Alvert, BMI) | 23 |
| DEEPEE J. Forston, R. Samuels, R. Royal, C. Reid, (Longitude, BMI/Word Life/Windswept Pacific/Firstlight, ASCAP) | 29 |
| DEDICATED R. Kelly (Willesden, BMI/R. Kelly, BMI) | 17 |
| DITTY Ferguson, Ferguson, Clark, Johnson, Troutman (Next Plateau, ASCAP/Cisum Ludes, ASCAP/SAJA, BMI/Troutman, BMI) | 28 |
| DON'T WALK AWAY V. Benford, R. Spearman (Gradington/MCA-ASCAP/Ronnie Onyx, BMI) | 13 |
| DOWN WITH THE KING J. Simmons, D. McDaniels, P. Phillips, J. Rado, G. Ragni, G. MacDermot (Protoons/Rush CGroove/Smooth Flowin'/Pete Rock/EMI U, ASCAP) | 18 |
| DO YOU WANNA RIDE () | 77 |
| EVERY LITTLE THING C. Williams, K. Griffin (Babydon/EMI April/KG Blunt/Zomba/Isaya He's Funky, ASCAP) | 15 |
| FLEX (Aunt Hilda/Zomba-ASCAP/Shadow Int'l-ASCAP) | 99 |
| THE FLOOR J. Jam, T. Lewis (Flyte Tyme/ASCAP) | 30 |
| FOREVER IN LOVE Kenny G. (Kenny G., EMI Blackwood/Kuzu, BMI) | 86 |
| FREAK ME K. Sweat, R. Murray (Saints Alive, BMI) | 2 |
| FUNKY CHILD T. Wardrick, D. Kelly, M. Williams (Marley Marl/EMI April, ASCAP) | 55 |
| GET AWAY T. Riley, B. Belle, T. Haynes, B. Brown, L. Silas, Jr. (Zomba/Donril/WB/B Funk/Polygram Int'l/Toe Knee Hangs/MCA/Bobby Brown-ASCAP) | 50 |
| GOOD OL' DAYS G. LeVert, M. Gordon (Tricorp/Willesden, BMI) | 11 |
| HAT 2 DA BACK D. Austin, L. Lopes, K. Wales (EMI, ASCAP/D.A.R.P., ASCAP/Longitude, BMI/Music Corp. Of America, ASCAP) | 90 |
| HONEY DIP Portrait (Warner Bros, OBO Itself, Unit 4, Bee Hoo Doo Int'l/ASCAP) | 26 |
| HIIP HOP HOOORAY Naughty By Nature (T-Boy, ASCAP/Naughty, ASCAP) | 24 |
| HOW I'M COMING J.T. Smith, M. Williams (Def Jam/LL Cool J/EMI April/Marley Marl, ASCAP) | 52 |
| I DON'T WANT TO CRY Al B. Sure, K. West (Al B. Sure/EMI April/Willaire, ASCAP) | 89 |
| IF I COULD R. Miller, K. Hirsch, M. Sharron (WB, ASCAP/Spinning Platinum, ASCAP-EMI/Blackwood, BMI/ATV, BMI/Music Corp Of America, BMI) | 10 |
| IF EVER I FALL IN LOVE (Gasoline Alley, BMI/Music Corp. Of America, BMI) | 79 |
| IF YOU BELIEVE E. Miller, C. Savage, M. Dawson (Last Song/Third Coast, ASCAP) | 82 |
| IF YOU EVER LOVED SOMEONE W. Beasley (Julorae, BMI) | 73 |
| I GOTTA THANG 4 YA L. Alexander, T. Tolbert (New Perspective, ASCAP) | 97 |
| I HAVE NOTHING D. Foster, L. Thompson (Warner-Tamerlane/One Four Three/Brenda's Boys) | 12 |
| I'M EVERY WOMAN N. Ashford, V. Simpson (Nick-O-Val-ASCAP) | 38 |
| I'M SO INTO YOU B.A. Morgan (Bam Jams, BMI) | 7 |
| INFORMER D. O'Brien, S. Mollke, E. Leary (Motor Jam, ASCAP/Green Snow, ASCAP/M.C. Shan ASCAP) | 44 |
| IN THE MIDDLE T. Coffey, J. Nettlesby (Big Giant/Coffey-Nettlesby/Warner-Tamerlane, BMI) | 49 |
| IN THE STILL OF THE NITE (I'll Remember You) (Lee-BMD) | 88 |
| I SHOULD HAVE LOVED YOU C. Booker (Big Giant/Count Chukula, BMI) | 92 |
| IT'S ALRIGHT C. Moore, V. Benford (Buff Man, BMI/Screw Box, BMI/Fat Hat, BMI) | 14 |
| IT WAS A GOOD DAY Ice Cube, The Isley Bros., A. Goodman, S. Robinson, H. Ray (Gangsta Boogie, ASCAP/WB, ASCAP-EMI/April, ASCAP/Bovina, ASCAP) | 8 |
| I WANT TO KNOW YOUR NAME K. Gamble, L. Huff (Warner-Tamerlane, BMI) | 42 |
| I WILL ALWAYS LOVE YOU D. Parton (Velvet Apple, BMI) | 84 |
| KISS OF LIFE Adu, Matthewman, Hale, Denman (Angel, ASCAP/Sony Music UK, PRS/Sony Tunes, ASCAP) | 19 |
| KNOCKIN' BOOTS Shazam, Dino, G. Stick (Pac Jam, BMI) | 4 |
| LET'S GO THROUGH THE MOTIONS D. Swing, C. Elliott (EMI April/DeSwinnig Mob/Back To The Ghetto, ASCAP) | 39 |
| LITTLE MIRACLES L. Vandross, M. Miller, (EMI April, ASCAP/Uncle Ronnie's/MCA/Thriller Miller, ASCAP) | 16 |
| LOVE DON'T LOVE YOU T. McElroy, D. Foster (Two Tuff -Enuff/Irving, BMI) | 35 |
| LOVE IS A LOSING GAME K. Whalum, R. Lawson (WB, ASCAP/Wallyworld/John Betteis, ASCAP) | 68 |
| LOVE NO LIMIT K. Greene, D. Hall (WB/Ness, Nitty & Capone/Stone Jam, ASCAP) | 31 |
| LOVE SHOULD BROUGHT YOU HOME (Saba Seven/Kear/Ensign/Greenskirt-BMI) | 98 |
| LOVE'S TAKEN OVER C. Moore, S. Law (EMI Blackwood/Chante 7-BMI, EMI April-ASCAP) | 100 |
| LOVE THANG K. Greene, E. Ferrell, N. Hodge (Frabensha, MCA, Frank Nitty, Velle, Ness, Nitty & Capone, Warner Bros., Geffen, edie Brickell, ASCAP) | 477 |
| MARY MARY E.F. White (Zomba/4MW, ASCAP) | 95 |
| MORNING PAPERS Prince (Controversy/WB, ASCAP) | 62 |
| MR. WENDAL Arrested Development (EMI Blackwood/Arrested Development-BMI) | 48 |
| NUTHIN BUT A G THANG Snoop (Ain't Nuthin Goin On But Fu-ckin, ASCAP/Sony Songs, BMI) | 22 |
| ONE WOMAN V. Benford, R. Spearman (Ronnie Onyx, BMI/MCA/Gradington, ASCAP) | 87 |
| REBIRTH OF SLICK Digable Planets (Wide Grooves, Gltro, BMI) | 83 |
| REMINISCE K. Greene, D. Hall (Stone Jam/WB/Ness Nitty & Capone-ASCAP) | 91 |
| SEND FOR MES. Dees, R. Kersey (Lijersrika/Merxy Kersy/Irving BMI) | 45 |
| SHOOOP SHOOOP M. Cooper, T. Schockency (Norcal Atlanta, BMI) | 96 |
| SIX FEET DEEP B. Jordan, M. Burnett, L. Richie, M. Gaye, J. Johnson (N-The Water, Jobette, Straight Cash, ASCAP/EMI Blackwood/BMI) | 56 |
| SO ALONE G. LeVert, E. Nicholas, J. Little, E. Banks (Trycep/Ramal/Willesden-BMI) | 5 |
| SO CLOSE D. Carroll, N. Lewis (MCA/Polygram Intl., ASCAP) | 71 |
| SO GOOD M. Cooper, T. Schockency (Norcal Atlanta, BMI) | 83 |
| SWEET ON YOU L. Alexander, T. Tolbert (New Perspective, ASCAP) | 34 |
| SWEET THING T. Maiden, C. Kahn (MCA, ASCAP) | 40 |
| TAKE A DIPR. Ran, K. Smith (D.A.R.P./EMI April, ASCAP) | 94 |
| TELLING ME STORIES H. Middleton, L. Drakeford (Bug Herb's/Down Low/Davone Ravone Lee, BMI) | 127 |
| THAT'S THE WAY LOVE GOES J. Jackson, J. Jam, T. Lewis (Flyte Tyme, ASCAP/Black Ice, BMI) | 1 |
| THAT'S THE WAY LOVE IS T. Riley, D. Shippa, Davidson, B. Brown (Zomba/Donril/Ramah/Bobby Brown) | 21 |
| THE THINGS WE DO D. Bramble (Virgin, Ascap) | 81 |
| TYPICAL REASONS D. Johnson, M. Morales, M. Rooney (EMI Blackwood/Flow Tech/Music Corp. Of America/Second Generation Rooney Tunes, BMI) | 33 |
| WEAK B.A. Morgan (Bam Jams/Interscope-Pearl/Warner-Tamerlane, BMI) | 3 |
| WHATZUPWITU E. Murphy, T. Gumbs (Eddie Murphy/Rayclo, ASCAP) | 75 |
| WHO IS IT M. Jackson (Mijac/Warner-Tamerlane, BMI) | 6 |
| WHOOT, THERE IT IS J. McGowan, N. Orange (Jamie, Koke moke & Noke/BMI) | 32 |
| WITH YOU (AACI/Full Swing, ASCAP) | 67 |
| WRECKX SHIOPA. Davidson, T. Fyffe, T. Riley, M. Riley, M.L. Smith (EMI April/Abdur Rahman/Zomba/Donril/Tadej, ASCAP) | 61 |
| YOU'RE THE LOVE OF MY LIFE G. Toby, Sybil (Next Plateau, ASCAP/Careers-BMG/Sweetman, BMI) | 41 |

REVIEWS by M.R. Martinez

■ JONATHAN BUTLER: *The Best of Jonathan Butler* (Jive 01241-41521-2). Producers: Barry Eastman and others.

Butler's heartfelt vocals and solid guitar playing earned him Grammy nominations during the mid-'80s, when he was on the crest of a wave of jazz-cum-R&B players following in the footsteps of Grover Washington, Jr. and George Benson. This 12-song package highlights Butler's best work, including "Sarah, Sarah," "There's One Born Every Minute (I'm A Sucker For You)," "More Than Friends" and "If You're Ready (Come Go With Me)," a duet with Ruby Turner. This is a seamless package with no real weak spots. Definitely worth having.



■ FUNKDOOBIEST: *Which Doobie U B?* (Epic/Immortal EK 53212). Producers: DJ Muggs, DJ Lethal and others.



From the deepest bowels of L.A. rap soundtronic grooveboobiest comes a version of Das EFX that transcends "Mic Checka." This stuff might remind you of a slurred, half-high Jim Morrison if he had been born a rap artist. All the pre-release hype was on "Funkiest" and "Bow Wow Wow," both ably acquitted songs, but the track "Doobie To The Head" (with help from a phat bass line) leaves you open for the adventure of "Wopbabalobop," "Here I Am" and "Funk On Me." The humor of these lyrical excursions is hardened with wily observations about the streets.

■ KINSEY REPORT: *Crossing Bridges* (Point Blank/Charisma V2-870043). Producers: Kinsey Report and Jim Gaines.

This Midwestern trio of bluesmen deploys a steely-edged, funk/rock feel as part of their sonic arsenal. They've become some of the hardest-working tour bands in show business and this album demonstrates how that work has honed their sound. They move easily between songs from a variety of genres, including the Prince tune "5 Women," the Sam & Dave classic "I Take What I Want" (with guest vocals by Black Crowes' Chris Robinson) and "One Too Many." The guitar work of Donald Kinsey can turn a trite blues chord into a minor event.



■ MARVIN SEASE: *The Housekeeper* (Jive 01241-41512-2). Producer: M. Sease.



The ribald sound of Marvin Sease predates the in-your-face horniness of Luther Campbell and his 2 Live Crew. You might call him a male version of Millie Jackson. He's got the log for the fireplace, and while you might not want your children to listen to the music on this record, when their safely asleep or at the babysitters, you might want to throw this 10-track set on and hear "I Ate The Whole Thing," "Do You Wanna Make Love," "I Wanna Do It With You" and the title track.

PICK OF THE WEEK



■ ARRESTED DEVELOPMENT: *Unplugged* (Chrysalis 0946 321994). Producers: Arrested Development and Alex Coletti.

This Grammy-winning ensemble works earnestly in the Afrocentric mode throughout this live "acoustic" set performed for the MTV *Unplugged* television audience. This package is a mixture of material from their award-winning debut album and newer tomes that are meant to uplift as they entertain. With a modern jazz undercurrent throughout, songs that shine here are "Natural," "Raining Revolution," "People Everyday," and "Mr. Wendal." Their inclusion of instrumental versions of many of the tracks is an added bonus.

URBAN

By M.R. Martinez

THE RHYTHM



Epic recording artist Tony Terry (left) was among the witnesses who watched JoMarie Payton of the ABC-TV show *Family Matters* jump the broom with long-time beau Rodney Noble. Terry flew into Los Angeles to serenade the newly wedded couple with his hit song "When I'm With You" and "Everlasting Love."

UPTOWN UNPLUGGED: Uptown Records acts Jodeci, Mary J. Blige, Christopher Williams, Heavy D & The Boyz and Father MC will be the core crew featured on an upcoming edition of *MTV Unplugged*, aptly titled "Uptown MTV Unplugged." Set to air May 31, an album of this first *Unplugged* performance devoted to an entire label will be released by Uptown/MCA Records on June 1. The first single from the album will be a Jodeci cover of the Stevie Wonder evergreen "Lately." The follow-up single will be "The Uptown Anthem" an update of the song that jump started Andre Harrell's label in 1986, "Uptown's Kickin' It." All five acts have come together for a rendering of this song.

SAMPLES: MoJazz Records act Foley, formerly a bassist with the late, great Miles Davis has been raising hell and consciousness with his solo debut album, *7 Years Ago...Directions In Smart Alec Music*. The record has met with critical acclaim and yielded the single "...If It's Positive," an AIDS Awareness tome with a video that features artists like Speech and Arlee Taree from Arrested Development. The single has inspired a teen AIDS awareness special.



Martha Wash recently celebrated the success of her RCA Records single releases "Carry On" and "Give It To You" (from her self-titled debut for the label) at company headquarters in New York. Also celebrating recovery from corrective knee surgery, Wash is scheduled to perform on the *Arsenio Hall* show on June 7. Pictured during the fete are (l-r): Doug Kibble, Wash's manager; Randy Goodman, senior vp of marketing, RCA; Carmen Cacciatore, manager of dance/crossover promotion, RCA; Skip Miller, senior vp, black music, RCA; Wash; Joe Galante, president, RCA; Michelle Santosuosso, director of dance/crossover promotion, RCA; Butch Waugh, senior vp promotion, RCA; and Pete Jones, president of BMG Distribution.

TOP 75 R&B ALBUMS

CASH BOX • MAY 22, 1993

| | | | | |
|----|---|---|-------|-------|
| 1 | THE CHRONIC (Priority 57128) | Dr. Dre | 4 | 18 |
| 2 | IT'S ABOUT TIME (RCA 66074) | SWV | 3 | 13 |
| 3 | LOSE CONTROL (Elektra 61394) | Silk | 1 | 13 |
| 4 | FOR REAL THO' (EastWest) | LeVert | 13 | 5 |
| 5 | FEVER FOR DA FLAVOR (Luke 126) | H-Town | DEBUT | |
| 6 | THE BODYGUARD (Original Motion Picture Soundtrack) | Various Artists | 2 | 21 |
| | (Arista 18699) | | | |
| 7 | LOVE DELUXE (Epic 74734) | Sade | 6 | 24 |
| 8 | BREATHLESS (Arista 18646) | Kenny G | 8 | 21 |
| 9 | UNCUT DOPE (Priority 57183) | Geto Boys | 10 | 12 |
| 10 | 14 SHOTS TO THE DOME (Def Jam 53325) | LL Cool J | 11 | 3 |
| 11 | 19 NAUGHTY III (Tommy Boy 1069) | Naughty By Nature | 7 | 9 |
| 12 | WHO'S THE MAN (Uptown/MCA 10794) | Various Artists | DEBUT | |
| 13 | 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF... | Arrested Development | 12 | 52 |
| | (Chrysalis 21929) | | | |
| 14 | PASSION (Columbia 48826) | Regina Belle | 17 | 9 |
| 15 | BACDAFUCUP (RAU/Chaos 53302) | ONYX | 34 | 3 |
| 16 | HOME INVASION (Priority 53858) | Ice-T | 16 | 5 |
| 17 | THE PREDATOR (Priority 57185) | Ice Cube | 18 | 20 |
| 18 | 12 INCHES OF SNOW (EastWest 92207) | Snow | 27 | 11 |
| 19 | REACHIN' (A NEW REFUTATION OF TIME AND SPACE) | Digable Planets | 19 | 10 |
| | (Pendulum 61414) | | | |
| 20 | CHANGES (MCA 10751) | Christopher Williams | 21 | 18 |
| 21 | INTRO (Atlantic 82463) | Intro | DEBUT | |
| 22 | IF I EVER FALL IN LOVE (Gasoline 10762) | Shai | 5 | 17 |
| 23 | STRICKLY 4 MY N.I.G.G.A.Z. (Interscope 92209) | 2PAC | 33 | 9 |
| 24 | PRECIOUS (MCA 10605) | Chante' Moore | 31 | 12 |
| 25 | THE BLISS ALBUM (Gee Street 514517) | PM Dawn | 14 | 5 |
| 26 | BANGIN' ON WAX (Dangerous/Pump/Quality 19138) | Bloods & Crips | DEBUT | |
| 27 | WHAT'S THE 411 (Uptown 10681) | Mary J. Blige | 22 | 35 |
| 28 | SITTIN' ON SOMTHIN' PHAT (Jive 41496) | Ant Banks | DEBUT | |
| 29 | THE AFTERMATH (Eastwest 92245) | Da Youngsta's | DEBUT | |
| 30 | DANGEROUS (Epic 45400) | Michael Jackson | 15 | 73 |
| 31 | BIZARRE RIDE II THE PHARCYDE (Delectious Vinyl 92222) | Pharcyde | DEBUT | |
| 32 | JADE TO THE MAX (GGiant 510-347) | Jade | 25 | 12 |
| 33 | TAKIN' MY TIME (Virgin 86349) | After 7 | 29 | 31 |
| 34 | BOBBY (MCA 10417) | Bobby Brown | 9 | 32 |
| 35 | DAZZEY DUKS (TMR 71000) | Duice | 35 | 12 |
| 36 | LOVE MAKES NO SENSE (Tabu/A&M 9501) | Alexander O'Neal | 39 | 10 |
| 37 | HERE COME THE LORDS (Pendulum/Elektra 61415) | Lords Of The Underground | DEBUT | |
| 38 | CB4 (Original Motion Picture Soundtrack) (LaFace 26006) | Various Artists | 30 | 6 |
| 39 | BLUE FUNK (MCA 10734) | Heavy D & the Boyz | 37 | 12 |
| 40 | FUNKY DIVAS (EastWest 92121) | En Vogue | 20 | 54 |
| 41 | WHERE DEY AT (Perspective 1003) | Lo-Key | 38 | 12 |
| 42 | QUAD CITY KNOCK (Wrap/Ichiban 8117) | 95 South | DEBUT | |
| 43 | UNPLUGGED (Chrysalis 21994) | Arrested Development | 23 | 5 |
| 44 | INTOXICATED DEMONS (Violator/Relativity 1114) | The Beatnuts | DEBUT | |
| 45 | HARD OR SMOOTH (MCA 10566) | Wreckx-N-Effect | 26 | 12 |
| 46 | PORTRAIT (Capitol 03496) | Portrait | 24 | 12 |
| 47 | NINE YARDS (Next Plateau 1012) | Paperboy | 47 | 11 |
| 48 | COMIN' AT CHA (Eastwest 92180) | Big Bub | DEBUT | |
| 49 | MEN AT LARGE (Atco/EastWest 92159) | Men At Large | 46 | 43 |
| 50 | BLACK MAFIA LIFE (Ruthless 24477) | Above the Law | 59 | 11 |
| 51 | LORENZO (Alpha Int'l 781000) | Lorenzo | 59 | DEBUT |
| 52 | GET CLOSER (Reprise 26686) | Michael Cooper | 50 | 7 |
| 53 | NEVA AGAIN (Street Knowledge/Eastwest 92208) | Kam | DEBUT | |
| 54 | FREE (Soul convention/Columbia 48686) | Prince Markie Dee & The Soul Convention | DEBUT | |
| 55 | (symbol) (Paisley Park 45037) | Prince | 28 | 26 |
| 56 | BORN INTO THE 90s (Jive 41469) | R. Kelly & Public Announcement | 49 | 64 |
| 57 | COOLEYHIGHARMONY (Motown 6320) | Boyz II Men | 40 | 20 |
| 58 | X-TRA NAKED (Epic 52464) | Shabba Ranks | 55 | 27 |
| 59 | OOOON ON THE TLC TIP (LaFace 26003) | TLC | 32 | 55 |
| 60 | WHUT? THEE ALBUM (Columbia 52967) | Redman | 64 | 22 |
| 61 | IN GOD WE TRUST (Elektra 61381) | Brand Nubian | 36 | 11 |
| 62 | MY WORLD (Warner Bros. 26735) | Ray Charles | DEBUT | |
| 63 | CACHE (Columbia 46931) | Kirk Whalum | DEBUT | |
| 64 | THE HOUSE KEEPER (Jive 41512) | Marvin Sease | DEBUT | |
| 65 | DEAD END KIDZ DOIN' LIFETIME BIDZ (Soul 10733) | Young Black Teenagers | 67 | 11 |
| 66 | CYPRESS HILL (RuffHouse 47889) | Cypress Hill | 71 | |
| 67 | MARTHA WASH (RCA 66057) | Martha Wash | 45 | 7 |
| 68 | I WANNA LOVE SOMEBODY (Jive 41510) | Angela Bofill | 41 | 10 |
| 69 | 5150 HOME 4 THA SICK (Priority 10594) | Easy E | 73 | 12 |
| 70 | MECCA & THE SOUL BROTHER (Elektra 60948) | Pete Rock & C.L. Smoot | 51 | 43 |
| 71 | TOTALLY KROSSED OUT (RuffHouse 48710) | Kris Kross | 54 | 53 |
| 72 | BOOMERANG (LaFace 26006) | Various Artists | 42 | 40 |
| 73 | APACHE AIN'T SHIT (Tommy Boy 1068) | Apache | 43 | 10 |
| 74 | GUERRILLAS IN THE MIST (EastWest 92206) | Da Lench Mob | 68 | 29 |
| 75 | BACK TO THE HOTEL (Profile 1427) | Above the Law | 57 | 10 |



By M.R. Martinez

THE RHYME



EastWest artist Snow, who has dominated the pop attention of rap/dancehall radio and fans the last few weeks, and labelmates Da Youngstas (see the bald African in the back with his hand up? Well, it's him and the next two guys to the right), were on hand to co-host an evening with the Ringling Bros. Circus at Madison Square Garden with *Creem Magazine*. The rest of those handsome folks are from the CityKids Foundation.

SOUND NIBBLES: Los Angeles will finally be blessed (cursed?) with a live concert by the irrepressible Geto Boys who will be in full effect at Irvine Meadows at a concert sponsored by the station V-103. The show will benefit several L.A. organizations, including Arsenio Hall's Unity House, Hands Across Watts and the Brotherhood Crusade, all very mainstream organizations...The New Music Seminar, once the only place you could find progressive music, will revive itself with a new main venue attraction. The site of the Battle For World Supremacy will see the first inclusion of an MC in addition to DJ's battle, which was the way they rolled the last two years. The battle will be held this year at the New Music main venue, the Sheraton Hotel & Towers and not an outside site...So is there or is there ain't a N.W.E. (Niggas Without Eazy) project involving former N.W.A. cohorts Ice Cube, Dr.Dre and MC Ren? The rumors regarding this project would seem to coincide with the disdain voiced over the politically incorrect support of Rodney King beating defendant Ted Briseno. It would be a commercial success; it would seem to confirm ongoing speculation that Eazy-E (another seminal member of the Straight Out Of Compton studio gangster crew) and his manager Jerry Heller are at major odds; and it would reunite some important components of the West Coast rap continuum.

DR. BAYYAN'S CORNER, IN FULL EFFECT: Once a week, from next week forward, I don't know if it will be in *The Rhyme* or *The Rhythm*, there will be a youthful assessment of the most current singles being released each week. This analysis will be provided by none other than Dr.Bayyan, a 16-year-old writer and musicologist whom this columnist regularly consults on what that very important demographic is listening to. He'll take a street side look at all music dealt with on these urban pages, and tell it like it is. Phuck the dumb bowel movement. This is *all* real. This is information from the front.

TOP 30 RAP ALBUMS

CASH BOX • MAY 22, 1993

| | | | |
|----|---|-----------------------|-------|
| 1 | 14 SHOTS TO THE DOME (Def Jam/Columbia 53323) | L.L. Cool J | DEBUT |
| 2 | THE CHRONIC (Death Row/Interscope 57128/Priority) | Dr. Dre | 2 9 |
| 3 | 12 INCHES OF SNOW (Atco EastWest 92207/AG) | Snow | 3 4 |
| 4 | HOME INVASION (Rhyme Syndicate/Priority 53858) | Ice-T | DEBUT |
| 5 | THE PREDATOR (Priority 57185) | Ice Cube | 5 13 |
| 6 | 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF... (Chrysalis 21929) | Arrested Development | 6 44 |
| 7 | CB4 (MCA 10758) | Soundtrack | 7 3 |
| 8 | BANGIN' ON WAX (Dangerous/Pump/Quality 19138) | Bloods & Crips | DEBUT |
| 9 | UNPLUGGED (Chrysalis/ERG 21994) | Arrested Development | DEBUT |
| 10 | STRICKLY 4 MY N.I.G.G.A.Z. (Interscope 92209) | 2Pac | DEBUT |
| 11 | IN GOD WE TRUST (Elektra 961381) | Brand Nubian | 11 3 |
| 12 | NEVA AGAIN (Street Knowledge/East West 92208) | KAM | 12 3 |
| 13 | TOTALLY CROSSED OUT (Ruffhouse/Columbia 48710) | Kris Kross | 13 44 |
| 14 | APACHE AIN'T SHIT (Tommy Boy 1068) | Apache | 14 3 |
| 15 | NINE YARDS (Next Plateau/FFRR 1012) | Paperboy | DEBUT |
| 16 | CYPRESS HILL (Ruffhouse 47889/Columbia) | Cypress Hill | 16 48 |
| 17 | TILL DEATH DO US PART (Rap-A-Lot 53818) | Geto Boys | 17 3 |
| 18 | BLACK MAFIA LIFE (Ruthless/Giant 24477/WB) | Above The Law | 18 3 |
| 19 | WHUT? THEE ALBUM (Ra/Chaos 52967/Columbia) | Redman | 19 3 |
| 20 | MACK DADDY (Def American 26765) | Sir Mix-A-Lot | 20 2 |
| 21 | X-TRA NAKED (Epic 52464) | Shabba Ranks | 21 7 |
| 22 | DEAD ENZ KIDZ DOIN' LIFETIME BIDS (Soul 10733/MCA) | Young Black Teenagers | 22 3 |
| 23 | HARD OR SMOOTH (MCA 10566) | Wreckx-N-Effect | 23 16 |
| 24 | BLUE FUNK (Uptown 10734/MCA) | Heavy D. & The Boyz | 24 5 |
| 25 | 5 150 HOME 4 THA SICK (Ruthless 53815/Priority) | Eazy E | 25 9 |
| 26 | WHERE DEY AT? (Perspective 1003/PLG) | Lo-Key? | 26 18 |
| 27 | NINE YARDS (Next Plateau/FFRR 1012) | Paperboy | 27 4 |
| 28 | DAZZEY DUKS (TMR 71000/Bellmark) | Duice | 28 5 |
| 29 | HOUSE OF PAIN (Tommy Boy 1056) | House Of Pain | 29 29 |
| 30 | BACK TO THE HOTEL (Profile 1427) | N2Deep | 30 3 |

TOP 30 RAP SINGLES

CASH BOX • MAY 22, 1993

| | | | |
|----|--|--------------------------|-------|
| 1 | HOW I'M COMIN' (Def Jam/Columbia 74811) | L.L. Cool J | 1 6 |
| 2 | DOWN WITH THE KING (Profile 5391) | Run-D.M.C. | 2 7 |
| 3 | TYPICAL REASONS (Columbia 74865) | Prince Markie Dee | 3 7 |
| 4 | FUNKY CHILD (Pendulum/Elektra) | Lords Of The Underground | 4 8 |
| 5 | PEACE TREATY (Eastwest 96098) | Kam | 5 8 |
| 6 | DEEPER (Def Jam/Columbia 74737) | Boss | 12 3 |
| 7 | ROLL WITH THE FLAVOR (Flavor Unit/Epic 74897) | Flavor Unit MC's | 7 5 |
| 8 | BOW WOW WOW (Immortal/Epic 74852) | Funkdoobiest | 9 6 |
| 9 | IT WAS A GOOD DAY (Priority 53817) | Ice Cube | 6 8 |
| 10 | I GET WRECKED (Ruffhouse/Columbia 74857) | Tim Dog | 11 7 |
| 11 | WRECKX SHOP (MCA 54531) | Wreckx-N-Effect | 10 5 |
| 12 | PASSIN' ME BY (Delicious Vinyl/Atlantic 98434) | Pharcyde | 13 3 |
| 13 | LOTS OF LOVIN' (Elektra 64662) | Pete Rock & C.L. Smooth | 14 4 |
| 14 | OFF & ON (Mad Sounds/Motown 2199) | Trends Of Culture | 15 4 |
| 15 | CREWZ POP (Eastwest 96068) | Da Youngsta'a | 18 2 |
| 16 | BORN 2 B.R.E.E.D. (Warner Bros. 018691) | Monie Love | 8 8 |
| 17 | TRUTHFUL (Uptown/MCA 54593) | Heavy D. & The Boyz | 19 3 |
| 18 | TIME 4 SUM AKSION (Ra/Chaos 74794/Columbia) | Redman | 16 9 |
| 19 | SIX FEET DEEP (Rap-A-Lot/Priority 53823) | Geto Boys | DEBUT |
| 20 | WHERE I'M FROM (Pendulum/Elektra 64648) | Digable Planets | 22 2 |
| 21 | TICK TOCK (Wrap/Ichiban 138) | Kilo | 17 4 |
| 22 | GUNSHOT (Freeze 50032) | Kenny Dope | DEBUT |
| 23 | THROW YOUR GUNZ (JMJ/Ra/ 74766/Columbia) | Onyx | 23 11 |
| 24 | CROOKED OFFICER (Rap-A-Lot 53818) | Geto Boys | 20 8 |
| 25 | PLASTIC (Gee Street/Island/PLG 864 966) | P.M. Dawn | 21 6 |
| 27 | BREAKER 1/9 (Relativity 1139) | Common Sense | 27 8 |
| 27 | FLIP DA SCRIPT (Rowdy/Arista 5002) | Da King & I | 25 7 |
| 29 | NOTHIN' BUT A "G" THANG (Deathrow/Interscope 53819/Priority) | Dr. Dre | 28 11 |
| 29 | SALLY GOT A ONE TRACK MIND (Chemistry/Mercury 864 850) | Diamond/Nuerotics | 26 7 |
| 30 | GET THE POINT (Ruffhouse 74884/Columbia) | C.E.B. | 24 10 |

ALTERNATIVE/INDIE

By Jake Stanton

Cash Box
ALT
MUSICL7; *Serial Moms*

WITH SPRING HEATING UP nicely, and with Waco jokes still smoldering, here's the way it looks.

PRECISION SOUND DISTRIBUTION has announced the addition of Antone's, Intercord, Sparrow, New Albion, and dos records respectively, to its already impressive roster which includes Rycodisc, Hannibal, Frontier, Rounder, ESD. Founded by Rykodisc and Rounder Precision Sound Distribution...Also, the ink is still drying on the C/Z Records distribution deal with Relativity/RED for North America. Does anyone distribute their own stuff anymore?

RUMORS ABOUT THAT Morgan Creek Records is floundering and on the brink of insolvency. Apparently there is an ongoing search for investors. Many questions should be asked if this is fact. What about the rest of the Morgan Creek companies? Who will buy the current catalogue, including Little Feat and Mary's Danish to name a couple?

WITH THE DEPARTURE of Bruce Dickinson from Iron Maiden, the remaining members have agreed that Joey Beladona, formerly of Anthrax, is the right guy to replace him.

IN TOUR NEWS it looks like I.R.S.'s Dada will be touring with Sting throughout the U.S. They won't do the shows that Sting is doing with the Grateful Dead, but will do all the rest of the two-month tour with the big guy.

FISHBONE IS SET to release their next LP on Columbia Records. The title will be *Give A Monkey A Brain And He'll Swear He's The Center Of The Universe*. It features an appearance by Branford Marsalis, and was mixed by the '90s mix-maestro Andy Wallace (Nirvana, Sonic Youth). Along with being produced by Terry Date (Soundgarden). The LP went to radio on May 10 and will be available to retail May 25. Not to mention the fishy ones' appearance on the *Lollapalooza '93* circus which begins touring in Vancouver on June 18.

THOSE GIRL ROCKERS L7 are currently on the set of the John Waters film *Serial Mom*. Strangely enough they play a girl rock band called Camel Lips and we should look for the release. Also, the girls will be participating in Counter Aid on May 22. What a schedule!

REVIEW

■ X *Hey Zeus!* (Mercury/Big Life #73145119261)

Well, at long last it's here. And for all the doubters that thought it might be a "commercial" effort by Exene, John, D.J. and Tony, well it's NOT. As a matter of fact, it's great, and for those of you who remember the original sound of X, you will be more than satisfied. Typically, the first single that's on the radio is not the strongest song, but the rest of the record rectifies that situation nicely. Songs like "Someone's Watching," "Big Blue House," and "Into The Light" bring back that kinky, offset harmony that we all know and love. This is a big one. Watch out and stay tuned.

Cash Box
INDIE
MUSICIn The Belly
Of The Beast

By John Carmen



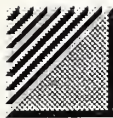
HERE'S THE STANDARD scenario: Important component of successful band leaves their post citing "musical differences." Second wheel makes solo album. Second wheel languishes in obscurity forever, folks wondering, "Why'd so-and-so ever split in the first place. And where are they now?"

In the case of 4AD act Belly, the opposite has been the true picture. (Like fellow 4AD'er Frank Black, Belly are signed to a major in the States, Black to Elektra, Belly to Warner Bros.). Throwing Muses lead guitarist and primarily-background vocalist Tanya Donnelly got tired of the Muses grind, and shuffled back to Rhode Island to recruit a rhythm section for her new, unnamed, unfigured out project. "All I knew is that I wanted to do something," Donnelly says from a Belly tour stop in Georgia. "I had the songs and didn't know what to do with them. I knew Chris and Tom from back home, so when Chris called, I knew we had a band."

Which is setting the world on its ear. With their debut single/video "Feed The Tree" leading the way at the top of the CMJ charts, and as a fixture in MTV's "Buzz Bin," Tanya has gone from the very-underground level (in America—in Europe the Muses were stars, hence the huge buzz on Belly out of the box) that she was lodged in with the Throwing Muses to huge stardom and recognition. "The reason I split the band," Donnelly relates, "was that I'd written about six songs while we were recording the record 'Real Ramona,' and I had nowhere to go with them. On the day we finished, I told Kristen [Hirsch, Muses leader, and Donnelly's half-sister] I was out, but we had to keep it a secret. There were no tensions on that tour."

Belly have recently shot a second video from the album *Star*, for the second single, "~Slow Dog." "We did it in New Orleans," says Donnelly. "Our days now consist of endless interviews and sometimes two shows a day, because we're doing a lot of all-ages gigs, the MTV thing has given us that kind of demand." The "MTV thing" has also produced some intriguing side-effects as well. "The crowd we draw is so much younger than it used to be," muses the former Muse. "But they're all so young and cute and sweet." For the most part, anyway. One overzealous fan in Houston made Donnelly's day in a big way. "This boy jumped onstage and licked me from my ear to my shoulder, it was rather gross!" The perils of fame.

Meanwhile Belly have joined the ranks of the no-shows from the Lollapalooza short-list. "We could only do about two weeks worth of dates on that tour, and they said, 'All or nothing, take it or leave it.' So we left it," says Donnelly. "Babes In Toyland took our slot, good luck to them being the only women on that tour." Sticking it to the powers that be, what a thrill!



COUNTRY NEWS BOX

Winning CMA Honors

FIFTEEN SONGWRITERS were recently honored by the Country Music Association with Triple Play Awards, which were initiated in 1991 to recognize CMA composer members who have written three #1 songs within a 12-month period. Alan Jackson garnered three of the commemorative Triple Play plaques. Garth Brooks, Vince Gill and Mike Reid each received two of the awards. Songwriters Pat Alger, Clint Black, Rory Michael Bourke, Kix Brooks, Gary Burr, Ronnie Dunn, Hayden Nicholas, Don Schlitz, Randy Travis, Travis Tritt and Mark Wright were also honored. With his latest Triple Play honor, Schlitz holds the most Triple Play awards to date, having received three previous honors in 1991. Alger, Black and Nicholas also received Triple Plays that year. TNN's Paul Corbin, CMA president, and CMA board member/composer Richard Leigh made the presentations at CMA's Nashville headquarters. Third National Bank and Sterling Cards sponsored the reception.

SPEAKING OF STERLING—Fans of country music and card collecting will enjoy the 1993 release of *Sterling Country Gold Trading Cards* scheduled to reach store shelves in May. The 150-card set features 114 full-color cards and 36 sub-set cards. The set includes a "rookie" card of Vince Gill, as well as returning veterans Billy Ray Cyrus, Willie Nelson, Mary-Chapin Carpenter, Alan Jackson, Suzy Bogguss, George Jones, Tracy Lawrence and Brooks & Dunn, among others. Sterling "Country Gold" foil packs contain nine cards, with 26 packs per box. Suggested retail price on the 1993 Country Gold foil packs will be 99 cents. The cards will be available at Wal-Mart stores and other leading retail and card shops throughout the United States and Canada.

FUN & FACTS—Ever wonder what was the phone number for Junior Samples' used car lot on *Hee Haw*? Or what female country performer appeared on the cover of *Rolling Stone* magazine as a young teenager? What country and pop superstar appeared in such movies as *Sex Kittens Go To College*, *Platinum High School* and *College Confidential*? If you can't quite recall the answers you might need to consult *Country Music Trivia and Fact Book* (Rutledge Hill Press, \$9.95 paperback) by Ernie Couch. It's the who, what, when, where, and how book of country music. Still puzzled about the answers? They are BR-549, Tanya Tucker and Conway Twitty. There are five sections to *Country Music Trivia and Fact Book*, including "More of the Industry" for those wanting a real trivia challenge. The book also includes lists of award winners, biographical sketches, photos and stories of such country music landmarks as Tootsie's Orchid Lounge, The Ryman Auditorium, Fan Fair, Branson and more. Since 1985, author Ernie Couch and wife Jill have compiled 17 trivia books for Rutledge Hill Press.

IN THE MONEY—Garth Brooks' *No Fences* album has sold in excess of 10 million copies, bringing the superstar's total combined sales to over 31 million. Garth's across-the-board popularity continues to grow. He is one of the few country artists to appear on the cover of *Rolling Stone* (April 1, 1993 issue) and he recently recorded with the rock group KISS for the band's upcoming retrospective album. Garth's 1993 tour kicks off on July 30, in Cheyenne, Wyoming.

Other Certified Millions: April 1993 RIAA Gold, Platinum & Multi-Platinum Awards were also handed to Tracy Lawrence for *Alibis* (Gold), Dolly Parton for *Slow Dancing With The Moon* (Gold), John Michael Montgomery for *Life's A Dance* (Gold), Trisha Yearwood for *Hearts In Armor* (Platinum), and to Brooks & Dunn for *Hard Workin' Man* (Platinum).

ARTIST SPOTLIGHT

Lights, Camera, Cowboy: Ronny Cox Rides!

By Brad Hogue

AUTHENTIC ENTHUSIASM SHOWS on the face of Ronny Cox the minute he begins talking about Nashville, about Nashville



songwriters and about recording his own music. For a 53-year-old actor with a billion dollars worth of films under his belt, Ronny Cox most certainly didn't have to pursue a career in country music. With feature roles in such mega-hits as *Deliverance*, *The Onion Field*, *Taps*, *Beverly Hills Cop I & II*, *Robo Cop*, and *Total Recall*, Cox is one of the most recognizably successful faces in the entertainment industry. His musical debut on the Mercury/Nashville label is simply titled *Ronny Cox*.

"I got good enough to make it as an actor long before I was good enough to make it as a singer/songwriter," Cox told *Cash Box*. "But music has always been my first love. I missed the music so much. So I basically said 'no' to all acting work for the past 14 months because I knew it was the only way for anyone to take me seriously. Because my latest film successes have been playing guys in suits and ties and corporate villains and cops and things like that—people have forgotten that I'm also a musician. Now people see this corporate executive singing country music and wonder, 'What's wrong with this picture?'"

To overcome such questionable impressions, Cox maintained a low profile during his first months in Music City and chose not to play up his Hollywood status without acceptance from the local music community. By the time he traveled back to Los Angeles, he'd been accepted by and written with Nashville's songwriting aristocracy including Don Schlitz, Wendy Waldman, Brad Parker, Kim Williams, L. David Lewis, Wayne Carson, Russell Smith, Jimmy Alan Stewart and Allen Shamblin, among others.

Back when Cox was still a struggling artist, it was music that supported him while attending college and pursuing his acting career at Eastern New Mexico University. In between playing gigs and playing parts, Ronny married his high school sweetheart, Mary, and became the father of two sons. In 1963, Mary's fellowship at Georgetown University brought the family East, where Ronny landed a job as a production intern at the Arena Stage Company. Months later he became the first such intern invited to join the company. To support his family, he also sang and played coffee houses.

Now that his dues have been paid, Ronny Cox is a little more settled. His first single, "The Cowboy Rides," is currently looking for action on country radio everywhere. "I'm getting to do this for all the right reasons—the sheer joy of doing it," Cox says. "The great thing about it is I can't fail because I've already succeeded. I got to come here. I got a record deal. I got to write with the best writers in town. I got Paul Worley to produce. I got the best session players to play on the album. My only problem is I don't have anyone to blame if it's not a commercial success. To me, it's already a success. I got everything and more than I asked for. If you would have asked me what I'd hoped to get six or seven months ago, I would have been ashamed to ask for this much. Making this album has been the joy of my life."

CASH BOX CHARTS

TOP 100 COUNTRY SINGLES

MAY 22, 1993



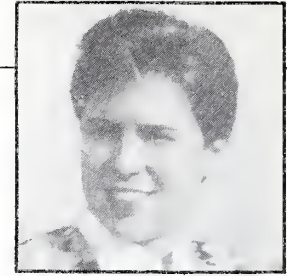
#1 SINGLE: Lee Roy Parnell



TO WATCH: Garth Brooks #20



HIGH DEBUT: Clint & Wynonna #31



#1 INDIE: Bill Wilkerson Jr. #53

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

| | | | | |
|----|--|-------------------------------------|-------|----|
| 1 | TENDER MOMENT (Arista 2523)(CD) | Lee Roy Parnell | 3 | 11 |
| 2 | HEART ARE GONNA ROLL (Curb 1039)(CD) | Hal Ketchum | 2 | 13 |
| 3 | I LOVE THE WAY YOU LOVE ME (Atlantic 87371)(CD) | John Michael Montgomery | 9 | 9 |
| 4 | AIN'T THAT LONELY YET (Reprise/Warner Bros. 18590)(CD) | Dwight Yoakam | 6 | 10 |
| 5 | MADE FOR LOVIN' YOU (Epic 74885)(CD) | Doug Stone | 5 | 12 |
| 6 | TELL ME WHY (Curb/MCA 54606)(CD) | Wynonna | 10 | 6 |
| 7 | HOMETOWN HONEYMOON (RCA 62495)(CD) | Alabama | 12 | 6 |
| 8 | SHOULD'VE BEEN A COWBOY (Mercury 843)(CD) | Toby Keith | 18 | 12 |
| 9 | ALRIGHT ALREADY (RCA 62474)(CD) | Larry Stewart | 15 | 11 |
| 10 | T.R.O.U.B.L.E. (Warner Brothers 718588)(CD) | Travis Tritt | 14 | 8 |
| 11 | BLAME IT ON YOUR HEART (Epic 74906)(CD) | Patty Loveless | 21 | 8 |
| 12 | NO FUTURE IN THE PAST (MCA 54540)(CD) | Vince Gill | 22 | 6 |
| 13 | TROUBLE ON THE LINE (Curb 1043)(CD) | Sawyer Brown | 20 | 8 |
| 14 | HONKY TONK ATTITUDE (Epic 74911)(CD) | Joe Diffie | 16 | 8 |
| 15 | HEARTACHE (Liberty 79636)(CD) | Suzy Bogguss | 25 | 8 |
| 16 | JUST AS I AM (Columbia 74896)(CD) | Ricky Van Shelton | 17 | 9 |
| 17 | AN OLD PAIR OF SHOES (Warner Brothers CDX53)(CD) | Randy Travis | 24 | 6 |
| 18 | OH ME, OH MY, SWEET BABY (Arista 2464)(CD) | Diamond Rio | 23 | 7 |
| 19 | ALIBIS (Atlantic 87372)(CD) | Tracy Lawrence | 1 | 12 |
| 20 | THAT SUMMER (Liberty 79736)(CD) | Garth Brooks | 36 | 2 |
| 21 | SOMEBODY ELSE'S MOON (Epic 74912)(CD) | Collin Raye | 27 | 6 |
| 22 | LOVE ON THE LOOSE, HEART ON THE RUN (MCA 54601)(CD) | McBride & the Ride | 26 | 8 |
| 23 | TELL ME ABOUT IT (Liberty 56985)(CD) | Tanya Tucker with Delbert McClinton | 30 | 5 |
| 24 | I WANNA TAKE CARE OF YOU (Liberty CDX53)(CD) | Billy Dean | 28 | 6 |
| 25 | MONEY IN THE BANK (BNA CDX55)(CD) | John Anderson | 39 | 3 |
| 26 | I GUESS YOU HAD TO BE THERE (BNA 62415)(CD) | Lorrie Morgan | 33 | 6 |
| 27 | THE HARD WAY (Columbia 74930)(CD) | Mary-Chapin Carpenter | 35 | 5 |
| 28 | HIGH ROLLIN' (Epic 74856)(CD) | Gibson Miller Band | 13 | 13 |
| 29 | A LITTLE BIT OF HER LOVE (RCA 62475)(CD) | Robert Ellis Orrall | 29 | 8 |
| 30 | WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK (Atlantic 82422)(CD) | Confederate Railroad | 34 | 6 |
| 31 | A BAD GOODBYE (RCA CDX56)(CD) | Clint Black with Wynonna | DEBUT | |
| 32 | IF I HAD A CHEATIN' HEART (Liberty 79632)(CD) | Ricky Lynn Gregg | 32 | 11 |
| 33 | BORN TO LOVE YOU (MCA 54515)(CD) | Mark Collie | 4 | 16 |
| 34 | MY BLUE ANGEL (RCA 62430-2)(CD) | Aaron Tippin | 7 | 15 |
| 35 | WHEN DID YOU STOP LOVING ME (MCA 54642)(CD) | George Strait | 40 | 3 |
| 36 | HEY BABY (MCA 54607)(CD) | Marty Stuart | 37 | 5 |
| 37 | CLEOPATRA, QUEEN OF DENIAL (Arista 2552)(CD) | Pam Tillis | 43 | 2 |
| 38 | SOME GAVE ALL (Mercury 872)(CD) | Billy Ray Cyrus | 38 | 4 |
| 39 | IF YOU'RE NOT GONNA LOVE ME (Giant/Warner Bros. CDX)(CD) | Deborah Allen | 42 | 4 |
| 40 | WHAT MADE YOU SAY THAT (Mercury 864992)(CD) | Shania Twain | 41 | 7 |
| 41 | TONIGHT I CLIMBED THE WALL (Arista 2514)(CD) | Alan Jackson | 11 | 13 |
| 42 | YOU SAY YOU WILL (MCA 54600)(CD) | Trisha Yearwood | 8 | 11 |
| 43 | MAYBE YOU WERE THE ONE (Arista 2515)(CD) | Dude Mowrey | 44 | 5 |
| 44 | IT'S YOUR CALL (MCA 54496)(CD) | Reba McEntire | DEBUT | |
| 45 | MEMORY LANE (Curb 1041)(CD) | Tim McGraw | 45 | 5 |
| 46 | FOOL TO FALL (Liberty 79635)(CD) | Pearl River | 47 | 2 |
| 47 | NEW WAY HOME (RCA 62499)(CD) | K.T. Oslin | 48 | 2 |
| 48 | HAUNTED HEART (Mercury 873)(CD) | Sammy Kershaw | 50 | 2 |
| 49 | MORE WHERE THAT CAME FROM (Columbia 74954)(CD) | Dolly Parton | 56 | 2 |
| 50 | LEAD ME NOT (RCA CDX55)(CD) | Lari White | DEBUT | |

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|-----|---|----------------------------|----|----|
| 51 | COLD DARK WATERS (American Image 0000)(CD) | Eddie Bond | 51 | 10 |
| 52 | SOMEONE TO GIVE MY LOVE TO (MCA 54497)(CD) | Tracy Byrd | 19 | 15 |
| 53 | YOU'RE MY ONE AND ONLY YOU (Stargem SG-2544)(CD) | Bill Wilkerson, Jr. | 54 | 8 |
| 54 | GET IN LINE (Columbia 74913)(CD) | Larry Boone | 55 | 2 |
| 55 | SHE DON'T KNOW SHE'S BEAUTIFUL (Mercury 825)(CD) | Sammy Kershaw | 31 | 14 |
| 56 | I'D RATHER MISS YOU (Warner Brothers 18668)(CD) | Little Texas | 46 | 16 |
| 57 | NOBODY WINS (Arista 2512)(CD) | Radney Foster | 49 | 17 |
| 58 | 1-800-FOOL (Stop Hunger SHR 1101)(CD) | Jack Hollingsworth | 62 | 6 |
| 59 | LITTLE ANGEL (Liberty CDX54)(CD) | The Nitty Gritty Dirt Band | 52 | 4 |
| 60 | CLOSING THE DOOR (Lion 626923)(CD) | Del Pritchett | 53 | 10 |
| 61 | ANY ROAD (Mercury CDX54)(CD) | Corbin Hanner | 57 | 4 |
| 62 | THE HEART WON'T LIE (MCA 54599)(CD) | Reba McEntire & Vince Gill | 59 | 13 |
| 63 | MENDING FENCES (RCA 62419-2)(CD) | Restless Heart | 60 | 17 |
| 64 | SHE KNOWS HOW I FEEL ABOUT LOVE (Killer 0000)(CD) | Largent Brothers | 67 | 7 |
| 65 | I CAN WRAP MY ARMS AROUND THE WORLD (CRC International 0000)(CD) | Narvel Felts | 71 | 3 |
| 66 | I PICKED A BAD DAY (Playback 0000)(CD) | Michelle Bishop | 70 | 4 |
| 67 | HARD WORKIN' MAN (Arista 2513)(CD) | Brooks & Dunn | 61 | 15 |
| 68 | WISH I COULD GO FISHING (Fraternity F-3605-A)(CD) | Jack Reno | 58 | 8 |
| 69 | THERE WAS YOU AND THERE WAS ME (Fraternity 3608)(CD) | Jim Sellars | 73 | 5 |
| 70 | IF YOU'VE NEVER SEEN LOVE (Playback 0000)(CD) | Susan Smith | 77 | 4 |
| 71 | SIX PACK AWAY (Playback 0000)(CD) | George Allison | 75 | 4 |
| 72 | IF YOU WANT A GOOD WOMAN (Interstate 40 0000)(CD) | Ted's Boys | 76 | 4 |
| 73 | IT'S ALWAYS SOMETHING (Winchap 0000)(CD) | Sylvia Winters | 79 | 3 |
| 74 | LIKE OPENING YOUR PRESENTS (Gallery II 0000)(CD) | Benny Northern | 78 | 4 |
| 75 | PAPER OR PLASTIC (Alliance 0000)(CD) | Tom Cunningham | 81 | 3 |
| 76 | SHE (Alliance 0000)(CD) | L.D. Whitt | 80 | 3 |
| 77 | LET ME BE GOOD TO YOU (Killer KCD 104)(CD) | Scott Pennell | 82 | 3 |
| 78 | SOMEDAY SOON (Seaside 0000)(CD) | Theron Sandy | 84 | 2 |
| 79 | BACK WHEN (Columbia 74905)(CD) | Vern Gosdin | 64 | 7 |
| 80 | LEARNING TO LIVE AGAIN (Liberty 79633)(CD) | Garth Brooks | 65 | 15 |
| 81 | LIKE A RIVER TO THE SEA (Arista 2510)(CD) | Steve Wariner | 68 | 14 |
| 82 | WRONG'S WHAT I DO BEST (MCA 54604)(CD) | George Jones | 72 | 9 |
| 83 | LET THAT PONY RUN (Arista 2506)(CD) | Pam Tillis | 74 | 18 |
| 84 | NEW BABY BLUES (Starcut 0005)(CD) | Jamie Harper | 66 | 13 |
| 85 | SHE'S NOT CRYIN' ANYMORE (Mercury 827)(CD) | Billy Ray Cyrus | 69 | 17 |
| 86 | NOW I PRAY FOR RAIN (Atlantic CDX49)(CD) | Neal McCoy | 63 | 14 |
| 87 | STANDING KNEE DEEP IN A RIVER (DYING OF THIRST) (Mercury 826)(CD) | Kathy Mattea | 85 | 18 |
| 88 | WHEN MY SHIP COMES IN (RCA 62429-2)(CD) | Clint Black | 86 | 16 |
| 89 | OL' COUNTRY (MCA 54539)(CD) | Mark Chesnutt | 88 | 18 |
| 90 | SOMEBODY'S STEALIN' (Playback 0002)(CD) | J.R. Randolph | 87 | 13 |
| 91 | IT'S A LITTLE TOO LATE (Liberty 79600)(CD) | Tanya Tucker | 69 | 17 |
| 92 | TRUE CONFESSIONS (Columbia 74845)(CD) | Joy White | 90 | 16 |
| 93 | WHAT A WOMAN WANTS (RCA 62420-2)(CD) | Lari White | 92 | 13 |
| 94 | LOOK AT YOU GIRL (Liberty 79602)(CD) | Chris LeDoux | 91 | 13 |
| 95 | THE CHANGE (Arista 2528)(CD) | Michelle Wright | 93 | 12 |
| 96 | HONKY TONKIN' FOOL (BNA 62432)(CD) | Doug Supernaw | 94 | 12 |
| 97 | HEARTLAND (MCA 54563)(CD) | George Strait | 96 | 17 |
| 98 | AMERICA, I BELIEVE IN YOU (Liberty 79634)(CD) | Charlie Daniels | 95 | 9 |
| 99 | PASSIONATE KISSES (Columbia 74795)(CD) | Mary-Chapin Carpenter | 98 | 18 |
| 100 | WHY BABY WHY (Liberty 79599)(CD) | Palomino Road | 99 | 17 |



COUNTRY SINGLES INDEX

| | |
|--|----|
| AIN'T THAT LONELY YET Kostas, J. House (Songs Of Polygram, Int'l/Seven Angels Music/Mad Woman Music, BM) | 4 |
| ALIBIS R. Boudreaux (Sony Tree, Thanxamillion, BM) | 19 |
| ALRIGHT ALREADY B. Hill, J.B. Rudd (Collins Court, ASCAP, J.B. Rudd, BM) | 9 |
| ANY ROAD D. Hanner, B. Corbin, K. Heming (Polygram Int'l, Play On, Bob Corbin, ASCAP, Songs Of PolyGram, BM) | 61 |
| BACK WHEN H. Prestwood (Careers-BMG, Hugh Prestwood, BM) | 79 |
| A BAD GOODBYE C. Black (Blackened Music, BM) | 31 |
| BLAME IT ON YOUR HEART H. Howard, Kostas (Harlan Howard, BM, Sony Tree, Songs Of Polygram, Seven Angels, BM) | 11 |
| BORN TO LOVE YOU M. Collier, D. Cook, C. Rains (BMG, ASCAP, Judy Judy Judy, ASCAP, Sony Tree, BM) | 33 |
| CLEOPATRA, QUEEN OF DENIAL P. Tillis, B. Dipiero, J. Buckingham (Sony Tree, Little Big Town, American Made, Duck House, BM) | 37 |
| CLOSING THE DOOR (N-A) | 60 |
| COLD DARK WATERS (N-A) | 51 |
| FOOL TO FALL W. Newton, L. Stewart (Warner-Tamerlane, Writers House, Larry Stewart, BM) | 46 |
| GET IN LINE L. Boone, C. Waters, T. Shapiro (Sony Cross Keys, ASCAP, Great Cumberland, Diamond Struck, BM) | 54 |
| THE HARD WAY M.C. Carpenter (EMI April, ASCAP, Getarealjob, ASCAP) | 27 |
| HARD WORKIN' MAN R. Dunn (Sony Tree, BM) | 67 |
| HAUNTED HEART B. Brock, K. Williams (Acuff-Rose, BM, Sony Cross Keys, ASCAP) | 48 |
| HEARTACHE L. George, I. Ulz (Naked Snake, ASCAP) | 15 |
| HEARTLAND S. Dorff, J. Bettis (Warner-Tamerlane, ASCAP, Nocturnal Eclipse, BM, John Bettis, ASCAP) | 97 |
| HEARTS ARE GONNA ROLL H. Ketchum, R. Scaife (Foreshadow, Songs Of Polygram, Virgin Timber, BM) | 2 |
| THE HEART WON'T LIE K. Carnes, D.T. Weiss (Moonwindow, ASCAP, Donna Weiss, BM) | 62 |
| HEY BABY M. Stuart, P. Kennerly (Songs Of Polygram, Irving, Littlemarch, BM) | 36 |
| HIGH ROLLIN' D. Gibson, B. Miller (Nocturnal Eclipse, Union County, BM, BrahmSongs & Careers, BMG, BM) | 28 |
| HOMETOWN HONEYMOON J. Leo, J. Photoglo (Warner-Elektra-Asylum, BM, Mopage, BM, After Berger, Patrix Janus, ASCAP, WB, ASCAP) | 7 |
| HONKY TONK ATTITUDE J. Diffie, L. Bogan (Sony Tree, Songwriters Ink, Regular Joe, BM) | 14 |
| HONKY TONKIN' FOOL A. Barker (O-Tex, BM) | 96 |
| I'D RATHER MISS YOU P. Howell, D. O'Brien (Square West, Howlin' Hits, ASCAP) | 56 |
| IF I HAD A CHEATIN' HEART W. Holyfield, A. Turney (Polygram Int'l, ASCAP, Songs Of Polygram, BM) | 32 |
| IF YOU'RE NOT GONNA LOVE ME D. Allen, R. Van Hoy, M. Collier (Posey, BM, Royzboy, BM, BMG, ASCAP, Judy Judy Judy, ASCAP) | 39 |
| IF YOU'VE NEVER SEEN LOVE R. Gntf, S. Jacks (Blue Melody Music, ASCAP) | 70 |
| IF YOU WANT A GOOD MAN J.T. Forystek, J.R. Forystek (Watchesro Music) | 72 |
| I CAN WRAP MY ARMS AROUND THE WORLD J. Keene, C. Isbell (Lincoln Road Music, BM) | 65 |
| I GUESS YOU HAD TO BE THERE J. Robbin, B. Cloyd (Ten Ten, ASCAP) | 26 |
| I LOVE THE WAY YOU LOVE ME V. Shaw, C. Cannon (Gary Morns, ASCAP, Taste Auction, BM) | 3 |
| I PICKED A BAD DAY Pennington, Seals (Pacific Island, All Nations, BM, Warner-Chappell, ASCAP) | 66 |
| IT'S ALWAYS SOMETHING S. Winters (Windchapel Music, BM) | 73 |
| IT'S YOUR CALL L. Hengber, S. Hamington-Burkhardt, B. Burch (Starstruck Writers Group, ASCAP, Burch Brothers Music, BM) | 44 |
| I WANNA TAKE CARE OF YOU B. Dean, J.K. Jones (EMI Blackwood, BM, Jechol, ASCAP, EMI April, ASCAP) | 24 |
| JUST AS I AM L. Boone, P. Nelson (Sony Tree, BM, Sony Cross Keys, ASCAP) | 16 |
| LEAD ME NOT L. White (Straight Lace Music, Sis N' Bro Music, LaSongs Publishing, Swell Kid Music, ASCAP) | 50 |
| LEARNING TO LIVE AGAIN S. Davis, D. Schlitz (EMI Blackwood, Beartooth, BM, Don Schlitz, Almo, ASCAP) | 80 |
| LET ME BE GOOD TO YOU T. Dee, T. Hamilton (Little Bill Music, BM) | 77 |
| LET THAT PONY RUN G. Peters (Sony Cross Keys, ASCAP) | 83 |
| LIKE A RIVER TO THE SEA S. Wainner (Steve Wainner, Irving, BM) | 81 |
| LIKE OPENING YOUR PRESENTS M. Taylor (Cowabongo Music, ASCAP) | 74 |
| LITTLE ANGEL M. Berg, J. Hanna (Warner-Tamerlane, Patrick Joseph, Mana Belle, Jeff Diggs, Bug, BM) | 59 |
| A LITTLE BIT OF HER LOVE R.E. Orrall, L. Wilson (EMI April, ASCAP, J.Kids, Zomba, ASCAP) | 29 |
| LOOK AT YOU GIRL (Wyoming Brand, BM) | 94 |
| LOVE ON THE LOOSE HEART ON THE RUN Kostas, A.L. Graham (Songs Of Polygram, Milhouse, BM) | 22 |
| MADE FOR LOVIN' YOU C. Putman, C. Throckmorton (Sony Tree, BM) | 5 |
| MAYBE YOU WERE THE ONE H. Moore, R. Landis (Lee Greenwood, Big Muddy, Spatz, BM) | 43 |
| MEMORY LANE J. Diffie, L. Wilson (Forrest Hills, BM, Zomba, ASCAP) | 45 |
| MENDING FENCES A. Byrd, J. Robinson (WB, ASCAP) | 63 |
| MONEY IN THE BANK B. Jarrard, B. Dipiero, M. Sanders (MCA Music Publishing Alabama Band Music, ASCAP, Little Big Town, American Made Music, BM) | 25 |
| MORE WHERE THAT CAME FROM D. Parton (Velvet Apple, BM) | 49 |
| MY BLUE ANGEL A. Tippin, K. Williams, K. Douglas (Acuff-Rose, BM, Sony Cross Keys, ASCAP, BMG Songs, ASCAP, Mcky Hitter, ASCAP) | 34 |
| NEW WAY HOME K.T. Oslin (Madzu, SESAC) | 47 |
| NOBODY WINS R. Foster, K. Richie (Polygram, ASCAP, St. Julien, ASCAP, Mighty Nice, BM) | 57 |
| NO FUTURE IN THE PAST V. Gill, C. Jackson (Benefit, Famous, Too Strong, BM) | 12 |
| NOW I PRAY FOR RAIN L. Saterfield, G. Teren (Screen Gems, EMI, BM, Zomba, ASCAP) | 86 |
| OL' COUNTRY B. Lamoyne Hardin (EMI April Music, K-Mark Music, ASCAP) | 89 |
| AN OLD PAIR OF SHOES J. Foster, A. Masters, J. Morns (WB, ASCAP, Tapper, ASCAP, On The Wall, Great Galen, BM) | 17 |
| OH ME OH MY SWEET BABY M. Garvin, T. Shapiro (Sony Tree, BM, Terrace, ASCAP) | 18 |
| PAPER OR PLASTIC L.D. Whitt (Forgotten Songs, BM) | 75 |
| PASSIONATE KISSES L. Williams (Lucy Jones Music, BM) | 99 |
| SHE L.D. Whitt (Forgotten Songs, BM) | 76 |
| SHE DON'T KNOW SHE'S BEAUTIFUL B. McDill, P. Harrison (Polygram Int'l Pub, Ranger Bob, ASCAP, Careers, BMG, BM) | 55 |
| SHE'S NOT CRYIN' ANYMORE B.R. Cyrus, T. Shelton, B. Cannon (Songs Of Polygram, Sly Dog, Hot Dog Gone, BM) | 85 |
| SHE KNOWS HOW I FEEL ABOUT LOVE (N-A) | 64 |
| SHOULD'VE BEEN A COWBOY T. Keith (Songs Of Polygram, Tokeko Tunes, BM) | 8 |
| SIX PACK AWAY (N-A) | 71 |
| SOMEDAY SOON T. Sandy (Creekside Music, BM) | 78 |
| SOME GAVE ALL B.R. Cyrus, C. Cyrus (Songs Of Polygram, Sly Dog, Polygram Int'l, Music Express, BM, ASCAP) | 38 |
| SOMEONE TO GIVE MY LOVE TO J. Foster, B. Rice (Polygram Int'l, ASCAP) | 52 |
| SOMEBODY'S STEALIN' (Gene Vowell Music, BM) | 90 |
| STANDING KNEE DEEP IN A RIVER B. Jones, B. McDill, B. Lee (Sony Cross Keys, Bucky Jones Music, Polygram Int'l Pub, Ranger Bob Music, Songs Of Polygram Int'l, ASCAP, BM) | 87 |
| TELL ME ABOUT IT B. Labounty, P. McLaughlin (Warner-Tamerlane, Top Down, Com Country, BM) | 23 |
| TELL ME WHY K. Bonoff (Seagrave Music, BM) | 6 |
| TENDER MOMENT L.R. Parnell, R.M. Bourke, C. Moore (Polygram International Publishing, R-BAR-P Music Company, New Songs De Burgo, Mama Guitar Music, ASCAP) | 1 |
| THAT SUMMER P. Alger, S. Mahl, G. Brooks (Bat And Beer, Forerunner, Major Bob, No Fences, ASCAP) | 20 |
| THERE WAS YOU AND THERE WAS ME (N-A) | 69 |
| TONIGHT I CLIMBED THE WALL A. Jackson (Seventh Son, Mattie Ruth Music, ASCAP) | 41 |
| TROUBLE J. Chesnutt (Sony Tree, BM) | 10 |
| TROUBLE ON THE LINE M.A. Miller, B. Shore (Zoo II, ASCAP, Club Zoo, BM) | 13 |
| WHAT MADE YOU SAY THAT T. Haselden, S. Munsey Jr. (Milhouse, Polygram, BM) | 40 |
| WHEN DID YOU STOP LOVING ME M. Holmes, D. Keys (Acuff-Rose, BM) | 35 |
| WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK S. Clark, J. Macrae (Music City, EMI April, ASCAP) | 30 |
| WISH I COULD GO FISHIN' G. Hoots (Hurdy Gurdy, ASCAP) | 68 |
| YOU SAY YOU WILL B.N. Chapman, V. Thompson (BMG Songs, EMI April Music, Ides Of March Music, ASCAP) | 42 |
| YOU'RE MY ONE AND ONLY YOU W.E. Wilkerson, Jr. (Newswriters Music, BM) | 53 |
| 1-800-FOOL B. Burford (Bobby & Billy Music, BM) | 58 |

REVIEWS by Brad Hogue

CLINT BLACK with WYONNA "A Bad Goodbye" (RCA 07863-66239-2/4)

When two of the hottest-selling vocalists in country music combine their talents on a well-written song like this one we're sure to see some solid format smashing. Additionally, Black & Wy are touring together. Good idea. Written by Clint Black, you'll find this cut on his forthcoming album, *No Time To Kill*. A song-of-the-year type ballad, it's complete with smooth orchestration, tasteful piano chops and an unexpectedly soothing Black & Wy vocal blend. James Stroud & Clint Black produce.



LITTLE TEXAS "What Might Have Been" (Warner Bros. 4/2-45276)

Another country/pop ballad from one of the country's most popular hair bands, "What Might Have Been" is the lead single from the Little Texas album, *Big Time*. The cut shows technical competence and harmony-building expertise, but the lyrics provide little poetry to interpret. Written by Howell, O'Brien & Seals from the band, the ditty delves slightly into self-pity with very little resolve. It sounds a lot like their other hits, though, so it might work. James Stroud, Christy DiNapoli and Doug Grau produce.



RESTLESS HEART "We Got The Love" (RCA 07863-66049-2/4)

Multi-part bluegrass harmonies kick-start this tune from *Big Iron Horses* and offer further evidence that the Restless Heart beats with or without former frontman Larry Stewart. "We Got The Love" was written by Steve Bogard & Rick Giles, and provides an uptempo groove filled with Heart-hot harmonies and an uplifting combination of lyrical and instrumental appeal. The single follows the last Restless Heart hit, "Mending Fences." Josh Leo & Restless Heart produce.



MARK CHESNUTT "It Sure Is Monday" (MCA MCA5P-54630)

A working man's anthem written by Dennis Linde, "It Sure Is Monday" is an excellent presentation of the weekend warrior way of life. A Cajun backbeat and luring instrumental arrangements make this one worth watching with the lyrics insightful enough to resist cliché. Chesnutt's vocals are nailed down with conviction and the drum beat will sure do to drive one to work on Monday. Mark Wright produces.



PICK OF THE WEEK



JOHN BERRY "She's Got A Mind Of Her Own" (Liberty C2-80472)
Liberty's latest gem, John Berry has been entertaining Athens, Georgia audiences for the past seven years, and "She's Got A Mind Of Her Own" should take him to the people in grand style. Written by John Berry and Chuck Jones, the cut introduces John as a soulful stylist with staying power straight outta the box. From his forthcoming self-titled Liberty debut, it's a groovin' country kicker complete with slide guitar, piano, radio-friendly lyrics and in-the-pocket percussion. Radio should love it. Chuck Howard produces. Good stuff!

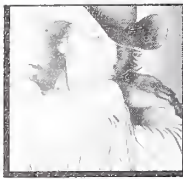
TOP 75 COUNTRY ALBUMS

CASH BOX • MAY 22, 1993

The square bullet indicates strong upward chart movement
(G) = Gold (RIAA) Certified (P) = Platinum (RIAA) Certified

Last Week ▼ Total Weeks ▼

#1 ALBUM
Dwight Yoakam



TO WATCH:
Brooks & Dunn

| | | | | |
|----|---|-------------------------|-------|-----|
| 1 | THIS TIME (Reprise 45241-2) | Dwight Yoakam | 1 | 7 |
| 2 | HARD WORKIN' MAN (Arista 8716)(P) | Brooks & Dunn | 2 | 10 |
| 3 | SLOW DANCING WITH THE MOON (Columbia 5319) | Dolly Parton | 4 | 10 |
| 4 | ALIBIS (Atlantic 82483)(G) | Tracy Lawrence | 3 | 9 |
| 5 | IT'S YOUR CALL (MCA 10673)(P) | Reba McEntire | 5 | 18 |
| 6 | ACROSS THE BORDER (Columbia 52752) | Willie Nelson | 6 | 5 |
| 7 | PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P2) | George Strait | 7 | 30 |
| 8 | LIFE'S A DANCE (Atlantic 82420) | John Michael Montgomery | 8 | 12 |
| 9 | WYNONNA (Curb/MCA 10529)(P2) | Wynonna Judd | 9 | 56 |
| 10 | COME ON COME ON (Columbia 48881)(P) | Mary-Chapin Carpenter | 10 | 41 |
| 11 | READ BETWEEN THE LINES (RCA 61129) | Aaron Tippin | 11 | 58 |
| 12 | THE CHASE (Liberty 98743)(P5) | Garth Brooks | 12 | 31 |
| 13 | HAUNTED HEART (Mercury 514332) | Sammy Kershaw | 13 | 7 |
| 14 | ONLY WHAT I FEEL (Epic 53236) | Patty Loveless | 16 | 3 |
| 15 | I STILL BELIEVE IN YOU (MCA 10630)(P) | Vince Gill | 15 | 32 |
| 16 | SOME GAVE ALL (Mercury 3145)(P6) | Billy Ray Cyrus | 14 | 48 |
| 17 | OTHER VOICES, OTHER ROOMS (Elektra 61464) | Nancy Griffith | 17 | 8 |
| 18 | WATCH ME (BNA 66047-2)(G) | Lorrie Morgan | 18 | 27 |
| 19 | HONKY TONK ATTITUDE (Columbia 53002) | Joe Diffie | 40 | 2 |
| 20 | t-r-o-u-b-l-e (Warner Bros. 45048)(P) | Travis Tritt | 23 | 35 |
| 21 | AMERICAN PRIDE (RCA 66044-4) | Alabama | 21 | 27 |
| 22 | THE WHEEL (Columbia 52729) | Rosanne Cash | 24 | 7 |
| 23 | A LOT ABOUT LIVIN' (And A Little 'Bout Love) (Arista 18711-2)(P) | Alan Jackson | 20 | 27 |
| 24 | SEMINOLE WIND (BNA 61029)(P) | John Anderson | 22 | 63 |
| 25 | TRACY BYRD (MCA 10649) | Tracy Byrd | 43 | 2 |
| 26 | FIRE IN THE DARK (Liberty/SBK 98947) | Billy Dean | 26 | 11 |
| 27 | INGENUE (Sire/Warner Bros. 26840) | k.d. lang | 27 | 9 |
| 28 | DELTA DREAMLAND (Giant 24485) | Deborah Allen | 28 | 4 |
| 29 | OUT OF LEFT FIELD (Curb/Capricorn 45225) | Hank Williams, Jr. | 29 | 7 |
| 30 | RAVE ON (Mercury 512568) | Kentucky HeadHunters | 30 | 9 |
| 31 | CONFEDERATE RAILROAD (Atlantic 82335) | Confederate Railroad | 31 | 12 |
| 32 | ROPIN' THE WIND (Liberty 96330)(P9) | Garth Brooks | 32 | 81 |
| 33 | LONESOME STANDARD TIME (Mercury 512567) | Kathy Mattea | 35 | 4 |
| 34 | SONGS FROM AN AGING SEX BOMB (RCA 07863) | K.T. Oslin | DEBUT | |
| 35 | NO FENCES (Liberty 93866)(P10) | Garth Brooks | 33 | 135 |
| 36 | HOMeward LOOKING ANGEL (Arista 18649-2) | Pam Tillis | 36 | 28 |
| 37 | THE HARD WAY (RCA 66003)(P) | Clint Black | 37 | 40 |
| 38 | HEARTS IN ARMOR (MCA 10641)(P) | Trisha Yearwood | 38 | 31 |
| 39 | BIG IRON HORSES (RCA 66049) | Restless Heart | 39 | 19 |
| 40 | DOWN THE ROAD (RCA 66210) | Larry Stewart | DEBUT | |
| 41 | VOICES IN THE WIND (Liberty 98585) | Suzy Bogguss | 41 | 24 |
| 42 | CAN'T RUN FROM YOURSELF (Liberty 98987)(G) | Tanya Tucker | 34 | 27 |
| 43 | RICKY LYNN GREGG (Liberty 30135) | Ricky Lynn Gregg | 72 | 2 |
| 44 | BRAND NEW MAN (Arista 07822)(P2) | Brooks & Dunn | 19 | 86 |
| 45 | GARTH BROOKS (Liberty 90897)(P4) | Garth Brooks | 42 | 191 |
| 46 | DEL RIO, TX 1959 (Arista 18713-2) | Radney Foster | 46 | 27 |
| 47 | CAFE ON THE CORNER (Curb 77574) | Sawyer Brown | 47 | 31 |
| 48 | GREATEST HITS PLUS (Columbia 52753)(G) | Ricky Van Shelton | 48 | 35 |
| 49 | FROM THE HEART (Epic 52436)(G) | Doug Stone | 49 | 35 |
| 50 | GREATEST HITS VOLUME I (Warner Bros. 5675)(G) | Randy Travis | 50 | 29 |
| 51 | LONGNECKS AND SHORT STORIES (MCA 26630)(G) | Mark Chesnutt | 25 | 51 |
| 52 | WHATCHA GONNA DO WITH A COWBOY (Liberty 98818)(G) | Chris LeDoux | 45 | 37 |
| 53 | FIRST TIME FOR EVERYTHING (Warner Bros. 26820) | Little Texas | 53 | 3 |
| 54 | GREATEST HITS 1990-1992 (Liberty) | Tanya Tucker | 54 | 2 |
| 55 | MOODS AND MOMENTS (Curb 77556) | Wayne Newton | 55 | 42 |
| 56 | HONEYMOON IN VEGAS (Original Motion Picture Soundtrack) (Epic 52845)(G) | Various Artists | 56 | 31 |
| 57 | DON'T ROCK THE JUKEBOX (Arista 8681)(P2) | Alan Jackson | 57 | 100 |
| 58 | AMERICA, I BELIEVE IN YOU (Liberty 80477) | Charlie Daniels | 52 | 2 |
| 59 | NICKELS & DIMES (Columbia 52994) | Vern Gosdin | 44 | 4 |
| 60 | FLYING COLORS (RCA 66090) | Robert Ellis Orrall | 60 | 7 |
| 61 | THIS ONE'S GONNA HURT YOU (MCA 10596)(G) | Marty Stuart | 59 | 40 |
| 62 | MARK COLLIE (MCA 10658) | Mark Collie | 62 | 11 |
| 63 | FOR MY BROKEN HEART (MCA 54223)(P2) | Reba McEntire | 63 | 78 |
| 64 | TOBY KEITH (Mercury 514421) | Toby Keith | 64 | 2 |
| 65 | WHERE THERE'S SMOKE (Epic 52980) | Gibson/Miller Band | 61 | 11 |
| 66 | LEAD ME NOT (RCA 7832) | Lari White | DEBUT | |
| 67 | STICKS AND STONES (Atlantic 82326)(G) | Tracy Lawrence | 67 | 71 |
| 68 | DIAMOND RIO (Arista 8673)(P) | Diamond Rio | 68 | 97 |
| 69 | WILD KENTUCKY SKIERS (MCA 10672) | Marty Brown | 69 | 3 |
| 70 | CLOSE TO THE EDGE (Arista 186562) | Diamond Rio | 70 | 25 |
| 71 | SURE LOVE (Curb 77581) | Hal Ketchum | 71 | 30 |
| 72 | EVERY TIME YOU SAY GOODBYE (Rounder 285) | Alison Krauss | 74 | 9 |
| 73 | BILLY DEAN (Liberty/SBK 96728)(G) | Billy Dean | 73 | 22 |
| 74 | POCKET FULL OF GOLD (MCA 10140)(P) | Vince Gill | 65 | 108 |
| 75 | IN THIS LIFE (Epic 48983)(G) | Collin Raye | 51 | 34 |

REVIEWS by Joseph Stanley

DUDE MOWREY *Dude Mowrey* (Arista)

Dude Mowrey's debut release lays the ground for what will surely be a long, successful career. When so many artists are coming on the scene with a rehash of last year's flashes in the pan, it is refreshing to see Mowrey come out with a collection that, though not archaic or hokey by any means, stays true to country's roots. This combination of originality and tradition comes through especially on "View From The Bottom," "Dr. Wurlitzer," and "Turn For The Worse." Michael Clute and Tim DuBois produce.



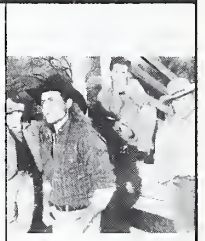
LITTLE TEXAS *Big Time* (Warner Bros.)

Little Texas has all the ingredients they need to be a great band. The music is excellent. The vocals are very good and the harmonies are crisp and precise. The songs are well sung; the interpretations are believable. James Stroud, Christy DiNapoli and Doug Grau do a fine job in the production department. The only ingredient missing here, though, is the one that country music cannot do without—excellent songs. Could it be that country's popularity has made song selection sloppy? I hope not, as quality is what made the music popular. Find some outside writers and try again, guys. You'll better yourselves.



ZACA CREEK *Broken Heartland* (Giant)

In contrast... Take the Allman Brothers, Restless Heart, and the Nitty Gritty Dirt Band, shake well, and pour into brand new molds and you'll come out with Zaca Creek. This young band has a folk/western/contemporary sound that's hard to turn down. The harmonies are good, neither over or underproduced by Gary Smith and James Stroud. The music is first-rate, and amazingly, the songs are original! "She Can't Say I Didn't Cry" is great. Ditto "Two Wheeled Pony." "Broken Heartland" is among the best ever put out. Good job, guys.



TIM MCGRAW *Tim McGraw* (Curb)

With literally hundreds of major label country acts it is often hard to find an artist that is truly original. When you find a good'un you're grateful. Tim McGraw gives me lots of gratitude. Though McGraw's style is similar to that of Joe Diffie (possibly because Diffie had a hand in writing a couple cuts on this project) and one or two other top male vocalists at work today, he doesn't allow that influence to become a carbon copy. His intonations, interpretations and themes separate him from the pack. James Stroud and Byron Gallimore produce. Pick this one up. Quick.



PICK OF THE WEEK



JOHN ANDERSON *Solid Ground* (BNA)

Last year's *Seminole Wind* was the best collection that John Anderson had ever done. When *Solid Ground* came around there were some questions as to how it would compare. It doesn't. Rather, *Solid Ground* puts Anderson into another sphere altogether. After years of coming out with lots of good songs but few really noteworthy albums, it is so good to see that Anderson's perseverance has paid off. This betters his best. The old Anderson is here in "Money In The Bank," and you can hear traces in all of these songs, but these songs go beyond. The lyrics in every song are original, touching and heard in Anderson's plaintive voice—haunting. Themes range from good love to bad love to the environment—yes, the environment—to the hard side of the music business. Anderson has never stood on more solid ground than this.

COUNTRY MUSIC

By Joseph Stanley

Cash Box COUNTRY

HIGH DEBUTS

1. CLINT BLACK/WYNONNA—"A Bad Goodbye"—(RCA)—#31
2. REBA McENTIRE—"It's Your Call"—(MCA)—#13
3. LARI WHITE—"Lead Me Not"—(RCA)—#17

MOST ACTIVE

1. GARTH BROOKS—"That Summer"—(Liberty)—#20
2. JOHN ANDERSON—"Money In The Bank"—(BNA)—#25
3. TOBY KEITH—"Shoulda Been A Cowboy"—(Mercury)—#8
4. PATTY LOVELESS—"Blame It On Your Heart"—(Epic)—#11
5. VINCE GILL—"No Future In The Past"—(MCA)—#12
6. SUZY BOGGUSS—"Heartache"—(Liberty)—#15

POWERFUL ON THE PLAYLIST—The *Cash Box* Top 100 Country Singles gets HOT again this week as the best of the best work their way to the top. Leading the pack of movers and shakers this week is Garth Brooks, climbing a monstrous 16 rungs up the ladder to put "That Summer" at #20. Only five spots back and hot on his heels is John Anderson, checking in at #25 with "Money In The Bank" up 14 from last week. 10 is the magic number for the rest of the crew as they all better their positions by 10 over last week. Toby Keith and "Shoulda Been A Cowboy" hit the Top Ten, landing at #8. Patty Loveless is knocking on the door with "Blame It On Your Heart" at #11. Vince Gill's future is looking bright as "No Future In The Past" eases up to #12, and Suzy Bogguss takes her "Heartache" to #15.

RADIO NEWS—KYNG-FM's Doak Lands On Cover—Stubie Doak, popular KYNG-FM, "Young Country 105.3" disc jockey, has plans to retire rich. His efforts in that direction have earned him and his wife a spot on the cover of the *Kiplinger's Personal Finance Magazine*. Doak's passions for pension funds and computers led to an electronic discussion with Manuel Schiffres, a reporter for the magazine. In the article, Doak is featured as an ardent 401K investor. The article discusses how individuals are essentially running their own pension plans in today's market. Both Doak and his wife contribute a portion of their incomes to 401K plans to ensure their comfortable retirement.

LOOKING AHEAD

(Listed are major label single releases which have not yet debuted on the Top 100 Country Singles Chart, but are receiving reports.)

1. RICK VINCENT—"Ain't Been A Train Through Here In Years" (Curb)
2. TIM RYAN—"Love On The Rocks" (BNA)
3. MARTY BROWN—"It Must Be The Rain" (MCA)
4. CLEVE FRANCIS—"Walkin'" (Liberty)

CMT Top Ten Video Countdown

1. John Michael Montgomery . . . I Love The Way You Love Me (Atlantic)
2. Dwight Yoakam Ain't That Lonely Yet (Reprise)
3. Larry Stewart Alright Already (RCA)
4. Lee Roy Parnell Tender Moment (Arista)
5. Doug Stone Made For Loving You (Epic)
6. Travis Tritt T-r-o-u-b-l-e (Warner Bros.)
7. Joe Diffie Honky Tonk Attitude (Epic)
8. Toby Keith Should've Been A Cowboy (Mercury)
9. Patty Loveless Blame It On Your Heart (Epic)
10. Tracy Lawrence Alibis (Atlantic)

—Compliments of CMT video countdown, week ending May 12, 1993.

INDIE FEATURE PICKS

■ JUDIE BELL "I Close My Eyes" (Kottage)

Producer: Neal James

Writer: Judie Bell

Judie Bell's latest single, "I Close My Eyes," is a mid-tempo song about longing for love. The mix provides just the right amount of percussion in the background with Judie's vocals out in front of the other instrumental arrangements. Give it a spin.

25 YEARS FOR JACK SIGLER AND MERCY—They appeared in the last film Lon Chaney made before his death. They won BMI's Millionaire Award, commemorating one million airplays of their #2 hit, "Love Can Make You Happy." When that song was #2 they shared the Top Ten with Elvis, Sinatra, and the Beatles. To celebrate their 25th anniversary Jack Sigler and Mercy have released their latest album, *Influences*, a collection of sweet country and early '70s pop that's sure to please.

INDIE CHART ACTION—Leading the independents this week, Bill Wilkerson, Jr.'s current Stargem release, "You're My One And Only You," jumps a spot higher to #53. Jack Hollingsworth's 1-800-FOOL on the Stop Hunger label is the big mover, climbing four notches to land at #58.

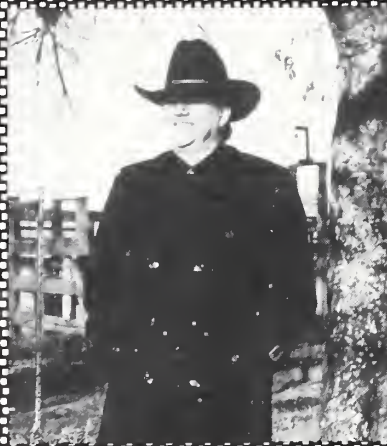
Cash Box COUNTRY INDIE

L.D. WHITE

ALLIANCE RECORDS

Thanks to
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"She"

National Promotions by
CHUCK DIXON & GARY BRADSHAW PROMOTIONS

ACM's HAT WINNERS: Country's Elite

THE GALA EVENT aired on NBC-TV as a three-hour prime-time special, originating from The Universal Amphitheatre in California, on Tuesday, May 11, 8-11 p.m. This 28th annual *Academy Of Country Music Awards* was hailed as one of the biggest nights in country music history.

AND THE WINNERS ARE:

- Entertainer Of The Year:* Garth Brooks
Top Male Vocalist: Vince Gill
Top Female Vocalist: Mary-Chapin Carpenter
Top Vocal Group: Diamond Rio
Top Vocal Duet: Brooks & Dunn
Top New Male Vocalist: Tracy Lawrence
Top New Female Vocalist: Michelle Wright
Top New Vocal Group Or Duet: . . . Confederate Railroad

- Single Record Of The Year:* "Boot Scootin' Boogie"
Artist: Brooks & Dunn
Producers: Scott Hendricks, Don Cook
Record Label: Arista

- Album Of The Year:* Brand New Man
Artist: Brooks & Dunn
Producers: Scott Hendricks, Don Cook
Record Label: Arista

- Song Of The Year:* "I Still Believe In You"
Artist: Vince Gill
Composers: John Jarvis, Vince Gill
Publishers: Benefit Music, Inspector Barlow Music
 (ASCAP/BMI)

- Video Of The Year:* "Two Sparrows In A Hurricane"
Artist: Tanya Tucker
Producer: Brent Hedgcock
Director: Joanne Gardner

- Pioneer Award:* George Jones
Tex Ritter Award: Pure Country



NASCAR legend Richard Petty presented celebrities with racing helmets prior to their participation in the Richard Petty Driving Experience at Charlotte Motor Speedway. Pictured (l-r) are TNN's Al Wyntor, Dallas Cowboy QB Troy Aikman, Petty and Ronnie Dunn.



MCA/Nashville recording artist Kelly Willis recently finished putting the final touches on her self-titled third album. Pictured here at Nashville's Masterfonics Studio (l-r) are: MCA/Nashville president/producer Tony Brown, Willis and producer Don Was.



NEM's Chuck Bedwell; WarnerSongs' Pete Fisher; Steve Dorff; Warner-Chappell's Tim Wipperman and BMI's Roger Sovine (l-r) celebrate the #1 status of two Dorff-penned tunes: "I Cross My Heart" and "Heartland," both recorded by George Strait and featured in the film *Pure Country*.

TALENT REVIEW

Wayne Newton

By George Albert

THE WAYNE NEWTON THEATRE, BRANSON, MO—It was Saturday, May 1 at 8 p.m., when I saw a spaceship hover amidst multi-colored lights and heard music so strange and beautiful it seemed from another world. Then, in the flick of an eye, the ship disappeared and, as if by magic, Wayne Newton, resplendent in a custom-made tuxedo, stepped out of the smoke, walked down a set of heavenly stairs and did a two-and-a-half-hour show in the hills of Missouri.

No, I'm not crazy and this is not an excerpt from a sci-fi book. It was the grand opening of the Wayne Newton Theatre in Branson, Missouri. It was a night that I personally will never forget.

For years, Newton has been the entertainment business' ultimate superstar, selling out venues in practically every city on the planet. Now he was opening at a theatre named for him, and he kept the 3,000-plus, standing-room-only crowd on the edge of its seats and on the tips of its toes throughout the entire show.

Newton performed country songs, pop songs, a '50s medley, and tunes he made famous. Not only did he sing with fantastic vocal dexterity and emotion but he also proved why audiences around the globe consider him a superstar. Newton is basically a one-man orchestra, playing many different instruments such as fiddle, banjo, trumpet, guitar, piano, etc. along with his orchestra, which is comprised of some of the finest musicians in the world.

From his opening number, a rousing, rollicking rendition of the Jackie Wilson classic, "Higher And Higher" to the powerful closer, "MacArthur Park," Newton was in total control. The audience responded with ovation after ovation for this master showman. One of the standout moments was when a three-year-old girl came onstage to sing Bobby Darin's "Splish Splash" with Newton.

In fact, Newton is one of the few entertainers that involves the audience throughout the show. He feels comfortable enough to make fun of himself and have fun with the crowd. He probably could have made it as a stand-up comedian—he really gets them going. He also makes time during the performance to let anyone who wants to take pictures, give him flowers or kiss him without interrupting the flow of the show. Since this was his Branson opening, Newton also took a few moments to read some congratulatory telegrams from such luminaries as former

President Ronald Reagan, Frank Sinatra and a host of others. He also introduced various celebs sitting in the audience. I was particularly surprised and proud that he chose to introduce me as well.

The show was filled with fabulous lighting and stage effects that caused not only smoke but thunder, lightning and even rain to fall during his finale number of "MacArthur Park." He left the stage climbing a winding staircase into a battery of laser lights more dazzling than his UFO.

After the show there was a VIP reception with about 200 people and plenty of good food and drink. Newton, himself, greeted each and every person in attendance, including such stars as The Osmonds, Johnny Cash, June Carter, Tony Orlando, Lola Falana, Buck Trent and Becky Hobbs.

Newton will be performing at The Wayne Newton Theatre in Branson from May 1 through October 30, with possible dates during the Christmas season as well. The theatre is located just off the main strip at Highway 248 and Shepherd of the Hills Expressway. This multimillion-dollar show palace has an antebellum design that boasts a 70 ft. by 30 ft. landmark autograph in red neon that can be seen 15 miles away. There is also a snack bar, souvenir shop, Art Deco sculptures, chandeliers and even one of Newton's personal Dusenbergs antique cars. There are fountains, bronze horses and, of course, valet parking. From every one of the 3,000 seats in the circular auditorium there is a perfect view of the 100 by 70 square-foot stage. Even though the theatre is brand new and boasts state-of-the-art lighting and sound equipment, it has the comfortable feel of one's own living room.

Newton also feels very comfortable and delighted about his new Branson environs. "I've traveled for so many years," he says, "that it will be refreshing to stay put in one place for long stretches. I don't know an entertainer who wouldn't give his eye teeth to get off the road and still be able to perform just about every night."

Everyone who was there that night knows for certain there is a new superstar in Branson. Wayne Newton has taken Las Vegas glitz and Nashville music, mixed it all up and served it in the most electrifying, high-energy performance you will ever see.



Entertainment giant Wayne Newton looms over his new theatre in Branson.

CONTEMPORARY CHRISTIAN

Sparrow Press Follows Award Nominations With New Releases

By Joseph Stanley

SPARROW PRESS, a division of the Sparrow Communications Group has been nominated for two Gold Book Medallion Awards by the Evangelical Christian Publishers Association. *The Spiritual Lives Of The Great Composers* by Patrick Cavanaugh and *Hymns: A Portrait Of Christ* by Steve Green were tapped in the Biography/Autobiography Category and the Gift Book/Poetry Category respectively.

The Gold Medallion Awards are voted on by a panel of editors, book reviewers, industry leaders and Christian retailers. Chosen for their knowledge in various book categories, the panel judges the books with regard to content, significance of contribution, literary quality and design. The 1993 winners will be presented at the ECPA's 16th annual Gold Medallion Awards Banquet, to be held July 10 in Atlanta.

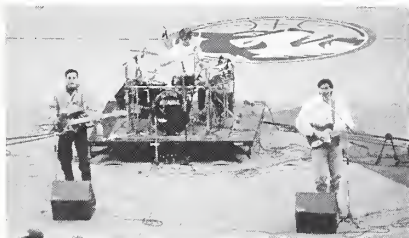
Never content to rest on their laurels though, Sparrow follows up these prestigious nominations with the release of two new titles by writers closely associated with their music division. *A Cry In The Wilderness: Twelve Bold Messages About Uncompromising Faith* by Keith Green will be out May 23, and *A Deeper Shade Of Grace* by Bernadette Keaggy, wife of CCM artist Phil Keaggy will hit the shelves September 13.

Green's book is a compilation of excerpts from his journals and personal writings including "Follow The Right Gospel," "Listen For The High Call," and "Proclaim Him Lord." The book will feature an introduction by Melody Green Sievright.

A Deeper Shade Of Grace recounts the Keaggy's loss of five children through miscarriage and premature birth. It chronicles their grief and search for deeper understanding of what faith means in a time of suffering, and through their ultimate joy at the birth of three healthy children. The book includes a foreword by her husband.



It wasn't a new talk show collaboration but a collaboration of effort to raise money for the Jason Daniels Foundation that brought TV celebrity **Geraldo Rivera** to Nashville's **David Lipscomb University** recently. A benefit concert featured Benson artist **Tanya Goodman**, co-hosts **Geraldo** and **Janet Tyson**, and country artist **Doug Stone**. All proceeds of the concert went to benefit the Foundation which helps children with progeria, a disease that causes premature aging.



AFTER THE GAME... PRAY FOR RAIN—Basketball fans attending the recent **Minnesota Timberwolves/Portland Trailblazers** match-up at Minneapolis' **Target Center** were treated to a post-game concert by Vireo recording artist **Pray For Rain**. Pictured are band members **Patrick Andrew**, **Mark Nash** and **Joel Hanson**.



Billy Ray Hearn, co-chairman and CEO, the Sparrow Corporation, recently presented Nashville's **Belmont University** with an artistic rendering of Sparrow's mission statement to be placed in the new **Center For Music Business**. Pictured at the presentation are (l-r) **Robert E. Mulloy**, director of Music Business at Belmont; Belmont president, **Dr. William E. Troutt**; and Hearn.

Cash Box GOSPEL BEAT

THE THROW DOWN IN MOTOWN—Gospel Music fans from all across the country invaded Detroit recently to witness "Be Ye Exalted '93." About 10,000 fans filled Cobo Arena to hear Gospel Music superstars such as **John P. Kee & The New Life Community Choir**, **Rev. Milton Brunson**, **Ben Tankard**, **Daryl Coley**, **Shun Pace Rhodes**, **The Williams Brothers**, **Rev. James Moore**, and **The Mississippi Mass Choir**. The extravaganza was sponsored by **Larry Robinson**, owner of God's World Records, Bible and Book Store, who recently became the proud owner of a new 24-hour gospel radio station, **WGOD 1160 AM-Detroit**. The station is scheduled to sign on in the fall.

STAR SONG ANNOUNCES SUMMER CONTEST—Beginning in June of 1993 Star Song Communications will launch "Summer Free 1993," an effort that may well be the biggest summer marketing campaign ever in the CBA market. Star Song will get additional help from ForeFront Communications, Tyndale Publishers, CCM-TV, and Living Epistles. Beginning June 1, whenever a consumer purchases any two specially selected Star Song or ForeFront CDs or cassettes, they will receive the new Summer Free video absolutely free. This is a special 12-song collection of videos debuted on CCM-TV, including **D.C. Talk**, **Twila Paris**, **Geoff Moore & The Distance**, and **White Heart**. Also, two lucky winners will get a five-day trip to the island of Kauai in Hawaii with a mystery artist.



KEITH BROWN MAKING BIG SPLASH THIS SIDE OF HEAVEN—Star Song recording artist **Keith Brown** is stirring up lots of comment from his debut album, *This Side of Heaven*. In addition to the rave reviews the album has gotten, Brown had the opportunity to sing the national anthem a cappella at the final exhibition game between the **L.A. Dodgers** and the **Montreal Expos**. Brown is pictured here with **Brett Butler** of the Dodgers and **Star Song** sales rep **Chris Niessen**.

Gospel Review

■ E.T.W. *Let's Stay Together* (ForeFront)

E.T.W.'s third album, *Let's Stay Together*, is their challenge to young families in urban centers across America. Please stay together. The most endangered species in America is not the Bald Eagle, but the positive male influence in Black families. There are communities in crisis because of absentee fathers. Single mothers struggle to make ends meet financially and provide some sense of normalcy in the home. Many young Black men and women grow up without a positive male role model to provide appropriate love and guidance and encouragement. All too often this void is filled on the street by pushers, gangs and other negative influences. The results are violence, addiction, unwanted pregnancies and death. It has to stop, and E.T.W. is issuing the call to stay together. Songs like "South Trenton," "40 & A Blunt," "Hold On," and others challenge street thinking with an alternative lifestyle.

■ MICHAEL ENGLISH *Hope* (Warner Alliance)

Just a little more than a month after being selected as Male Vocalist of the Year at the Dove awards, **Michael English** comes to us with *Hope*, an amazing collection that will no doubt put him a long way down the road toward repeating that award for the third year running. English goes places in this album that no CCM artist has gone before. The album goes from the inspiring "Save Me" to the funky "A Place Called Hope." The adult contemporary sounds that almost guarantee this album a place on the crossover lists are all there. The greatest surprise is "Always For You," a hopeful, loving testament to friendship that brings to mind some of **Sting's** later work. The ballads, especially "Holding Out Hope To You" and "Savior" tie the package together very nicely. This is a very impressive album.

■ DAVID MEECE *Once In A Lifetime* (Star Song)

A life in Christ is recovery, recovery from the pain and sorrow we found away from Him. **David Meece's** latest album and the devotional book written by Meece and his wife, **Debbie**, that accompanies it speaks to the "Inner Child" in us all. As a sort of sequel to his last album, *Once In A Lifetime* follows Meece's own search for peace and love in Christ as he recovers from his own past hurts. The album leads us through places of confusion and brokenness to take a "Once In A Lifetime" chance of surrendering our lives to God's love. This is an album of hope, faith, and love, bound together in beautiful music.



OUT FRONT: Carrying The Message To The Front Line

By Joseph Stanley



"WE CAN NO LONGER SIT BACK while people are dying and losing their souls; it's time we put the Lord's word out front." This, in a nutshell, sets forth the basic philosophy, goal and prayer of Gold City Records' latest music sensation, Out Front. This Atlanta-based group is preparing to release their debut album, *Out Front*, in late spring. There is a current of energy and excitement coursing through this project that sets it apart from the mainstream.

In the early 1990s the gospel music industry made the greatest diversification that had come about in the genre since the advent of the Mass Choir. The introduction of "Contemporary Gospel," a blending of Black, urban contemporary sounds with the message of Jesus Christ transformed the industry. For the first time in history this message-filled music is finding its way onto Urban Contemporary radio, into nightclubs, onto tape and CD players. This novel brand of music is taking the word of God to an ever-expanding market. With the advent of artists like the Winans, Chris Jasper, Take Six, and Tremaine Hawkins, Black Gospel music has made it to the ears of the general public. Out Front follows in this new tradition of Contemporary Gospel in unusual ways, such as writing, producing, programming, mixing and performing all their own music.

The band members were brought together from varied backgrounds by their dedication to a message of salvation, love, and peace.

Gather Williams, Jr., lead vocalist, lyricist, and musician for the group is originally from East St. Louis. Gather's writing has brought him awards from the Academy of The Performing Arts and the Mid-West Music Awards. "I used to write and sing about things that are temporary," he says. "Now I prefer to write about things eternal." Gather's production abilities are unmatched in any genre of music, and he has performed with many top artists, most notably, the rock group Foreigner.

Cincinnati native Don Manor, Jr. plays guitar, bass and sings for Out Front. The message the group strives to carry is Don's greatest priority. "I don't care about categories that people may put us in. I'm just concerned about putting the Lord's word 'out front.'" Don's talent has led to performances with such artists as Midnight Starr and Angela Winbush.

Keith Nixon is considered to be a veritable wizard when it comes to midi programming in addition to being a master musician. Nixon's work with gospel greats James Cleveland and The Light Of The World Mass Choir have added to his credentials and to his commitment that "...youth should not be ashamed to praise God and listen to our music."

With their upcoming release on Gold City Records, Out Front seeks to break down barriers between secular and Gospel markets, to reach the young, old, rich and poor alike, with no compromise of God's word. This album features a hot, smooth blend of R&B, Jazz, and Gospel, ranging from uptempo cuts like "He's That Kind Of Friend" to the sweet ballad, "Angel." "Rise and Shine" features a full choir, which will be a treat for more traditional Gospel fans. Remaining true to their mission, these three young men are putting the Word "Out Front."

TOP BLACK GOSPEL ALBUMS

CASH BOX • MAY 22, 1993

| | | | |
|----|--|----|----|
| 1 | WE WALK BY FAITH (Tyscot 1403) . . . John P. Kee & New Life Community Choir | 1 | 28 |
| 2 | I'M GOING THROUGH (Savoy 7106) Rev. Clay Evans | 3 | 16 |
| 3 | WHEN THE MUSIC STOPS (Sparrow 1324) Darryl Coley | 4 | 39 |
| 4 | U KNOW (Savoy 14812) Anointed Pace Sisters | 3 | 35 |
| 5 | IN LIVING COLOR-LIVE (Blackberry 22033012) Melvin Williams | 5 | 23 |
| 6 | MY MIND IS MADE UP (Word 487784) Rev. Milton Brunson | 6 | 57 |
| 7 | I'LL NEVER FORGET(Savoy 7107) Dr. Charles Hayes | 8 | 13 |
| 8 | I SING BECAUSE I'M HAPPY (Savoy 7102) Georgia Mass Choir | 7 | 24 |
| 9 | ANOTHER CHANCE (Savoy 7109) D.F.W. Mass Choir | 9 | 2 |
| 10 | HE ALL OVER ME (Savoy 7108) Jeff Banks | 23 | 6 |
| 11 | SEND YOUR ANOINTING (TM 2001) TM Mass Choir | 11 | 12 |
| 12 | HE'S WORKING IT OUT FOR YOU (Word/Epic 48785) . . . Shirley Caesar | 9 | 67 |
| 13 | PERFECTING CHURCH (Selah 7509) Marvin Winans | 10 | 19 |
| 14 | SOMETHING ON THE INSIDE (Jive 42129) . . . Vanessa Bell Armstrong | 17 | 9 |
| 15 | STAND STILL UNTIL HIS WILL IS CLEAR (Air 10180) Rev. E. Davis/Wilmington Chester Mass Chior | 12 | 31 |
| 16 | TESTIMONY (Sparrow 1283) Richard Smallwood Singers | 19 | 16 |
| 17 | BETTER DAYS AHEAD (Malaco 4457) Dorothy Norwood | 21 | 10 |
| 18 | SEMINAR '91 (Fixit) Edwin Hawkins | 24 | 8 |
| 19 | LIVE WITH THE SOUTHWEST LOUISIANA MASS CHOIR (Malaco 4455) Ruby Terry | 14 | 19 |
| 20 | IT'S IN THE PRAISE (CGI 51416111) Calvin Bernard Rhone | 15 | 24 |
| 21 | A SONGWRITER'S POINT OF VIEW (Gospo-Centric 2117) Tri-City Singers | 30 | 2 |
| 22 | DAWN OF A NEW ERA (Benson 0056) GMWA National Mass Choir | 20 | 13 |
| 23 | FOCUS ON GLORY (Benson 8535) Hezekiah Walker | 16 | 30 |
| 24 | THE BEST AND MUCH MORE (Blackberry 5437) . . . Williams Brothers | 25 | 8 |
| 25 | HE THAT BELIEVETH (Light 750769) Chicago Mass Choir | 13 | 24 |
| 26 | GOIN' BACK (Paradise 27008) Tri-State Mass Choir | 26 | 13 |
| 27 | FILL ME (Tribute 3643) Keith Dobbins/Ressurrection Mass Chior | 27 | 16 |
| 28 | LIVE IN DETROIT (Malaco 6009) Rev. James Moore | 22 | 48 |
| 29 | THE COUNTRY BOY GOES HOME (Malaco 6010) . Willie Neal Johnson | 28 | 48 |
| 30 | ENJOYING JESUS (Air 10182) Luther Barnes/Sunset Jubilalres | 37 | 3 |
| 31 | HOLD ON (Word/Epic 53176) Greater Vicyory Temple | 29 | 13 |
| 32 | WITH ALL MY HEART (Sparrow 1325) Sandra Crouch | 32 | 29 |
| 33 | THROUGH THE STORM (Tribute 0946) Yolanda Adams | 34 | 16 |
| 34 | USE ME (Air 10181) James Bignon and Deliverance | 36 | 34 |
| 35 | THANK YOU JESUS (Savoy 14811) . . . The New York Restoration Choir | 35 | 46 |
| 36 | THERE IS A FOUNTAIN (Faith 1992) Rev. R.L. White, Jr. | 31 | 5 |
| 37 | LIVE AND ANOINTED (Malaco 6012) The Jackson Southernaires | 39 | 5 |
| 38 | GOD GETS THE GLORY (Malaco 6008) Mississippi Mass Choir | 38 | 67 |
| 39 | I'M GLAD ABOUT IT (Malaco 14804) . Rev. T. Wrught/Chicago Mass Choir | 33 | 61 |
| 40 | ALIVE AND SATISFIED (Benson 2841) Thomas Whitfield | 40 | 57 |

COIN MACHINE

Morici Named Sr. V.P.-Coin-Op At Capcom

CHICAGO—Joseph P. Morici, Senior vice president of the Consumer Products Division at Capcom USA, Inc., will take on the added position of senior vice president of the firm's coin-operated arcade products. In this dual executive role, he will work closely with Jeff Walker, vice president of the Coin-Operated Arcade Products Division, to offer additional strategic direction while maintaining his duties in the consumer products area.

"In broadening Joe's executive role at Capcom, we hope to encourage greater unity within our corporation by pulling both business units under one managerial umbrella," stated Capcom's president George Nakayama. "Joe's vast experience in the coin-op market will bring additional strength to our existing management team of aggressive and talented professionals."

A seasoned industry veteran, Morici has twelve years of experience in the electronic entertainment field. He joined Capcom in 1986 as regional sales manager for coin-operated arcade products, and went on to develop and manage the consumer products division, where he handled sales, marketing and distribution of home video game software. Over the past seven years, Morici has built the division into a multi-million dollar operation and one of the most successful businesses in the market. He has served as senior vice president of the consumer products division since 1990.

Prior to joining Capcom, Morici worked for Bally Advance, a subsidiary of Bally Manufacturing. He also worked for Universal, a developer of electronic entertainment products, where he served as western regional sales manager for the company's coin-operated product line, and was responsible for nearly doubling total sales revenues.

Morici holds a B.S. in business from Santa Clara University in California.

Bally's Twilight Zone

CHICAGO—During its original five-year run on CBS-TV, *The Twilight Zone* attracted a weekly audience of close to 18 million people; and, with syndication, countless millions more have since joined the ranks. Rod Serling, the show's host and creator, introduced each segment with the following dialogue: "You unlock this door with the key of imagination. Beyond it is another dimension. A dimension of sight, a dimension of mind. You're moving into a land of both shadow and substance, of things and ideas. You've just crossed into The Twilight Zone."

Keeping these words in mind, let us now zero in on the introduction by Midway Manufacturing Company of the unique, new Bally *Twilight Zone* pinball machine which allows players to open a door where things are not as they seem...a pinball that isn't a pinball, flippers that aren't really flippers and a clock that's not a clock! This piece signals a new age of "Superpin" pinball that is sized right for today's demanding player base and offers a world that is populated with Hitch-

Hikers, a Gumball Machine, Player Piano, Slot Machine, Robot Ramp, Town Square Madness, Dead Ends, the Power Field, Door Panels, Spirals, a Camera and Super Skill Shots.

Twilight Zone, the pin, delivers game play of exceptional depth and diversity with the multiple scoring modes offered by 14 distinct door panels. Players can test their skills in Fast Lock Multi-Ball action or 3-Ball Multi-Ball for Jackpots that award tens of millions of points. In addition, there's the mini Power Field featuring Bally's dazzling MagnaFlip magnetic flippers and the chance to defeat the Power.

Reverting to "when is a pinball not a pinball?"—in *Twilight Zone* players will discover the answer when they experience the wonders of an amazing space-age, white Power Ball and the explosive excitement of Power Ball Mania.

With many patents pending...*Twilight Zone* lets players tempt the fates of time with a clock that can strike chaos and scoring that totals millions of points; or magnetic diverting

Spirals that can magically stop a ball in flight and serve it back to a waiting flipper. The challenges are endless as players reach the ultimate intensity of *Lost In The Zone*, featuring 6-Ball Multi-Ball play where the rewards are staggering!

There's still more to come, however, an "industry first" actually; in that an exclusive Buy-In allows players to buy an extra ball at the end of a game, where all scores and game features continue at the level where normal game play had ended!

Further information about *Twilight Zone* may be obtained through Midway Manufacturing Company distributors.



Bally's *Twilight Zone*

NBA's Patrick Ewing Stars On New Anti-Child Abuse Poster

CHICAGO—NBA superstar Patrick Ewing of the New York Knicks is the latest athlete to join with parents and youngsters in the national campaign to prevent child abuse. The seven-time NBA All-Star and two-time Olympic gold medalist is featured on the new anti-child abuse poster, which is sponsored by the American Amusement Machine Association on behalf of the National Committee for the Prevention of Child Abuse.

This particular edition is the sixth in an annual series of anti-child abuse awareness posters featuring athletes and TV personalities. It is being distributed nationwide to schools, libraries and youth organizations to increase awareness of the issue. Distribution began in April (National Child Abuse Prevention Month), and will continue for as long as supplies last.

In recognition of his participation in the 1993 poster awareness campaign, Ewing was presented with a commemorative plaque at halftime (during the April 21 Knicks-New Jersey Nets game) by NCPA national board member Jacqueline Leo (editor-in-chief of *Family Circle* magazine) and AAMA vice president Tony Yula (president of Mondial Distg.-Springfield, NJ).

"We believe more people must become aware of the prevalence of child abuse and ways they can help prevent it," said Bob Fay, AAMA executive vice president. "Through education and spend-

ing time in family activities, parents and others can learn how to stop child abuse before it starts."

The poster features a photo of Ewing and his son, relaxing at home while listening to compact discs on a CD jukebox. The accompanying text encourages the reader to "take time out to be with your kids" and to "help your children shoot for their dreams."

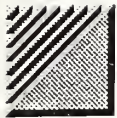
Free copies of the poster are available in limited supply by contacting the NCPA, P.O. Box 2866J, Chicago, IL 60690; or by contacting AAMA at 12371 Directors Loop, Woodbridge, VA 22192.

Posters in past years featured Bo Jackson, Don Mattingly, Nolan Ryan, John Madden and actor Fred Savage.



Pictured are Tony Yula (Mondial) and Jacqueline Leo (NCPA) presenting the commemorative plaque to Patrick Ewing during halftime at the April 21 Knicks-New Jersey Nets game.

AAMA Poster



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COIN MACHINES

SPECIAL BULLETIN! We have the following beautifully refinished games in stock at the lowest prices ever quoted. If interested, call us (Celie) immediately! AM. SAMMY: Task Force Harrier. ATARI: Batman W/R; Cyberball 2072; Tetris. BALLY: Tri Sport. CAPCOM: Captain Commando 25"; Knights of the Round; Street Fighter II. DATA EAST: Tumble Pop. FABTEK: Legionnaire. IREM: R-Type II; Atomic Punk 25". I-VIC: Super Pool III. KONAMI: Simpsons 25"; Sunset Riders 25"; Turtle In Time 25"; Vendetta 25". LELAND: Dragon Lair II 25"; Indy Heat. LEPRECHAUN: Mutant Fighter 25". MIDWAY: High Impact; Strike Force 25"; Total Carnage 25". NINTENDO: Super System 25"-Practically new Nintendo system cabinets with three late games. This game is perfect for any arcade or game room where youngsters go who are familiar with the Nintendo "Home Game" system. SEGA: Spiderman 25"; Clutch Hitter; G.P. Rider R/O. SNK: Beast Buster. STRATA: Rim Rockin Basketball 25"; Rim Rockin Basketball 19". TAITO: Space Guns. TECHNOS: Wrestle Fest. PINBALLS: BALLY: Black Rose. DATA EAST: Hook; Batman; Lethal Weapon 3. PREMIER: Operation Thunder; Super Mario Bros. WILLIAMS: Slug Fest. USED KITS: Atomic Punk \$295; Arabian Fight \$495; B Rap Boys \$595; Capt. Am. \$450; G.I. Joe \$595; Knights of the Round \$495; Main Event \$25; Pac Mania \$15; Pig Out \$25; Punk Shot \$95; Pig Skin \$95. Rampart \$95; Wrestle Fest \$195. Spiderman \$495. Sunset Rider \$495. Turtles In Time \$495. NEO GEO PAKS Slightly used (cartridges): \$5 each: Magician Lord; Nam 1975; \$50 each: Crossed Swords; Ninja Combat; Sengokei; King of Monster I&II; \$75 each: Alpha Mission II. \$100 each: Super Baseball 2020. \$200 each: Art of Fighting; World Heroes. For all your parts needs, old and used PC boards—call Darren, Parts Dept. Call Celie for Games and Kits. New Orleans Novelty Co., 3030 N. Arnoult Rd., Metairie, LA 70002. Tel: 504/888-3500. Fax 504/888-3506.

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